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THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

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An open letter to our clientele

WALTER KROEHNERT IS AN INSTITUTION AT CARTIER AND WE'D LIKE YOU TO MEET HIM

Walter Kroehnert made his first clock in 1913 at the age of 14. Quietly, anonymously, he has devoted 64 years of his life to the art of watchmaking.

He came to Cartier in 1936 to work under the guidance of Messrs. Louis and Pierre Cartier who were then directing the family business in Paris and New York.

He has been with Cartier ever since.

To those of us who work with him, Walter Kroehnert is a very special person. He is warm, witty, engaging—wonderfully human in every way—but at the same time he has the aura of *legend* about him as well.

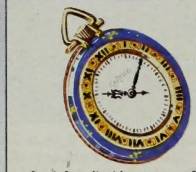
At 78 years of age, with more than six decades of experience behind him, he is perhaps the most skillful watchmaker in the world.

And now, to crown his extraordinary career, we are asking Mr. Kroehnert to step out of his anonymity and to share his talent with a modern world which rarely sees this sort of personal craftsmanship.



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Black Onyx with round Diamonds
Completion date: June, 1977



Lapis Lazuli with square cut Rubies
Completion date: July, 1977

Completion date: August, 1977



Black Onyx with square cut Sapphires



Malachite with square cut Rubies
Completion date: November, 1977

Completion date: September, 1977



Aventurine with round Canary Diamonds



Rose Quartz with square cut Rubies
Completion date: December, 1977



Black Onyx with square cut Rubies
Completion date: October, 1977



Walter Kroehnert in the Cartier workshop.

During the second half of this year, Walter Kroehnert will make seven pocket watches, completing one each month starting in June and ending in December. No two watches will be alike.

He will make each case from a single piece of semi-precious stone. The rim which circles each watch will be set with perfectly matched precious stones, secured in a channel of platinum or 18k yellow gold. The movements are exceptionally thin and are of the highest quality. The dials and unusual "skeleton" hands have been custom made for this edition.

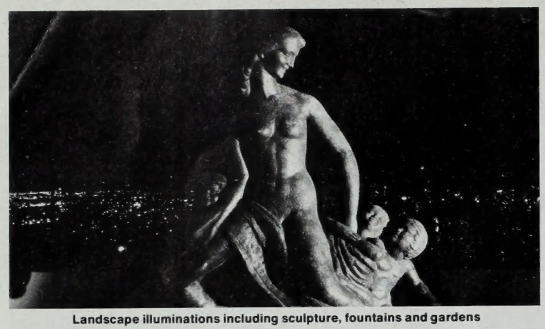
Reservations are now being accepted for these remarkable timepieces. Interested collectors may reserve any of the seven pieces described in this offering, with the understanding that there can be no changes in the completion dates noted above. Each watch will be priced at $10,000.

To reserve a piece from the collection, please write to me directly with the particulars of your interest. Please understand, however, that each piece is of course subject to prior sale.

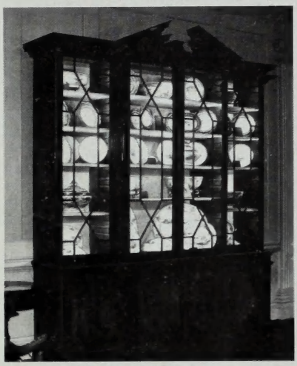
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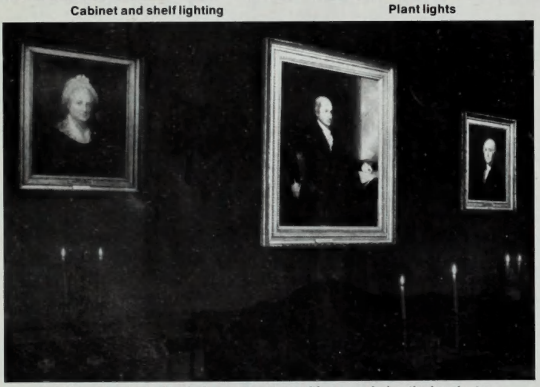
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LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

I am very happy to hear that your magazine is now considered the zingiest thing of its kind in the country. For many years I always figured that the staid professions and arts had dull journals to share their art. This is certainly not so with the splendid *Architectural Digest.*

Courtney J. Sather
Clovis, California

Many thanks for your splendid article in the March issue. *Architectural Digest* most generously identified me as "ASID." Actually I am only a design affiliate of the American Society of Interior Designers . . . but thanks!

W. David Poot
Seattle, Washington

I am an avid reader of your outstanding magazine and continue to enjoy retracing the many pleasures contained in back copies. It is grand that you are including historic houses, particularly as those still maintained in the United States do not appear to be featured in any other printed form. I do hope that as the months progress you will be able to continue to feature such fascinating properties of other fabulous eras.

Bruce McBrien
Hawthorn, Victoria, Australia.

I was sad to see, in your beautiful magazine, interior décor which fell short of the exquisite in every way (March, 1977). The Modern was too overstated, the Traditional was irritatingly overstuffed, Fred Astaire's rooms were rather commonplace. I suppose that the insistence on égalité in the United States certainly does diminish the possibility of the truly elite in décor.

Silvana C. Vetter
Washington, D.C.

To me every issue of *Architectural Digest* portrays what beautiful minds can do with the tools at their command, and with their personal integrity, to satisfy a client and produce a background for individuals who have had great pleasure in collecting but who need the professional to create harmonious and unique settings for the collection. As a former teacher, set decorator and professional decorator, I cherish your magazine.

Celo Harris Chapman
Fort Myers, Florida.

continued on page 10

How the engineers of Peugeot achieved a level of comfort the engineers of Mercedes, BMW, and Jaguar have yet to equal.

Few, if any, cars are truly in a class with Mercedes-Benz, BMW, and Jaguar. The new Peugeot 604, however, is a notable exception.

Not only does it offer the engineering of a Mercedes-Benz 280E, the handling of a BMW 530i, and the elegance of a Jaguar XJ6L, it gives you a level of comfort superior to all of them.

One reason is the 604's oversized shock absorbers. You won't find them on any other car because they're built, and patented, by Peugeot. Combined with the 604's fully independent suspension, large coil springs, and long vertical wheel travel, they keep the car from practically ever bottoming out.

To reduce noise and vibration—a major source of passenger fatigue—the 604 has a "floating" differential, a steel torque tube enclosing the drive shaft, and seats that are tuned to the suspension.

To help you drive in comfort, it's equipped with power-assisted rack and pinion steering, power-assisted disc brakes on all four wheels, and stabilizer bars front and rear.

To help you pass in comfort, it has a responsive, overhead cam V-6 engine. And a choice of 4-speed manual or 3-speed automatic transmission.

And to help you live in comfort, it has the room of a chauffeur-driven sedan, air conditioning, AM/FM stereo, an electric sunroof, genuine leather seats, and power windows. Most all as standard equipment.

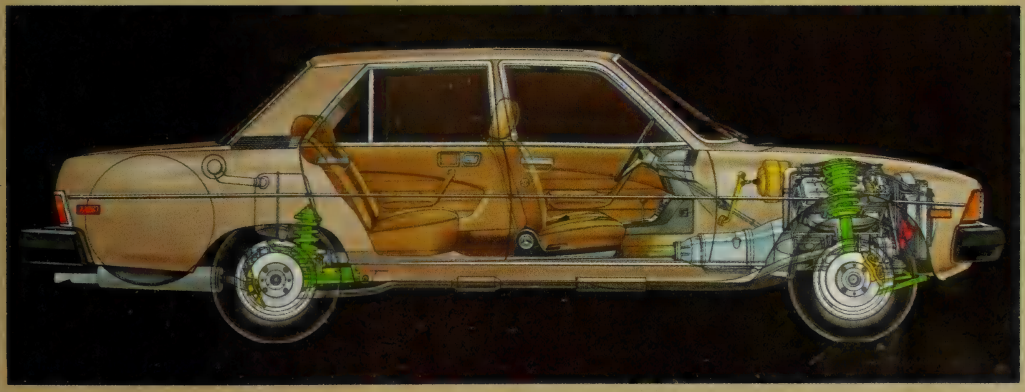
But perhaps the most comforting feature of all is its suggested retail price. Which starts at around $11,000 P.O.E.

And that may well make the 604 the engineering achievement of the decade.

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LETTERS FROM READERS

continued from page 8

Thank you for the wonderful "Editors' Selections" regarding J. Robert Scott & Associates in the March 1977 issue. The writer inadvertently gave me credit for the design of *Landscape*, the beautiful fabric featured in the article. This design is by Roese Studios, my contribution being the suggested coloring of the fabric.

Sally Sirkin Lewis
J. Robert Scott & Associates, Inc.
Los Angeles, California

Thank you for your March, 1977, article in the "Editors' Selections," entitled "Opulent Silk," featuring our hand-painted "Tussah" raw silks. We would like to point out that Terri Roese and Sheri Roese are the sole designers of the line of hand-painted silk referred to in your article. Roese Studio, Inc. has copyrighted and manufactures this line. Sheri Roese designed *Landscape*, the design pictured in your article. The Roese Silk Collection is sold at J. Robert Scott & Associates in Los Angeles, and will open in New York in early August.

Terri Roese, Sheri Roese
Roese Studio, Inc.
Los Angeles, California

Most people write to complain, but I would like to say "well done." Your magazine is of utmost quality and value. Speaking as an architectural photographer, I find the photography to be of a high standard.

Eric Oxendorf
Milwaukee, Wisconsin

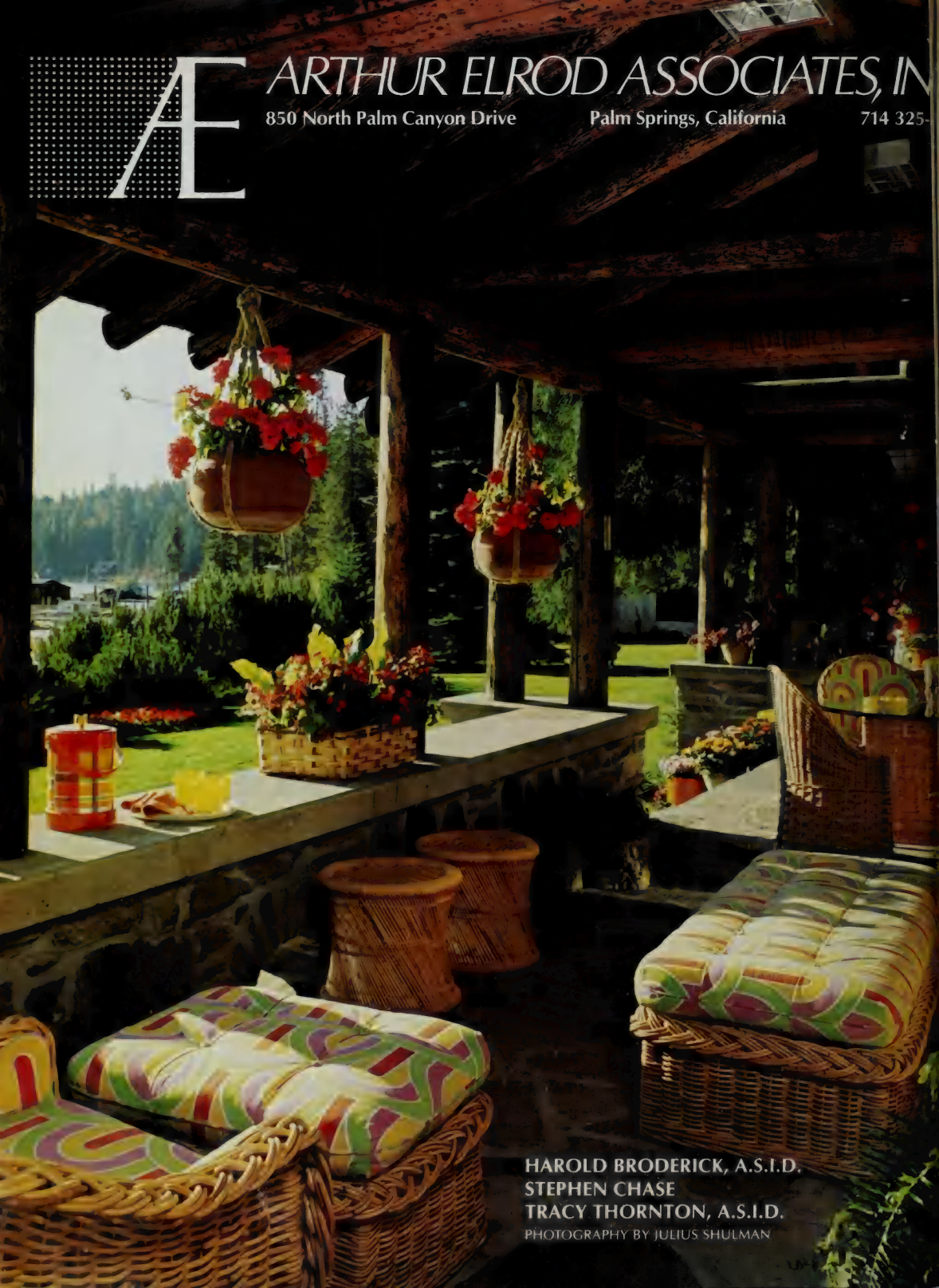
As a recent subscriber to *Architectural Digest*, I was amazed to see the mixing of different genres of furniture, objets d'art, etc., within a given area. I realize this is a hallmark of the magazine; however, it seems to me that you have difficulty in distinguishing between what works in a room—that which is pleasing to the eye—and what is simply nothing short of dreadful. In order to mix styles in an interior design there must be one basic style or common denominator within the room, which gives cohesion to the other diverse elements within it. This basic style works like a motif and must be fairly neutral in tone, since a bold style would tend to assert itself and act in an unharmonious fashion, never creating a homogenous whole. The basis to the room must be rationally thought out to achieve a certain balance.

Thomas M. Orlando
Toronto, Ontario, Canada

This note is prompted by my desire to tell you how much I enjoy your magazine and how eagerly I look forward to receiving each issue. Seeing Fred Astaire's Beverly Hills home was indeed a delight. It appears to match the owner's style—all charm and grace.

Mary Reneau
San Francisco, California


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PEOPLE ARE THE ISSUE

We like to feature notable gardens, because they play an integral part in design, softening or intensifying not only structure but décor; serving as highlights, often as inspiration—witness the present blossoming of floral fabrics in our pages.

In recent months we have featured stories on the Somerset Gardens in England, the Duke Gardens in New Jersey, Rabbit Hill in Florida, the Japanese gardens in California, the Papal Gardens at Castel Gandolfo, and, in this issue, Hawaii's Shipman Gardens.

Von Schelling called architecture "frozen music," and certainly gardens, whether potted plants on a Manhattan terrace or acres of color on a Mediterranean hillside, sound a warm and liquid note in the harmony of design.



Paige Rense
Editor-in-Chief

River Perspective

Michael de Santis's main design consideration for the East End Avenue apartment appearing in this issue was aimed towards the proper distribution of a contemporary European art collection and a view of the East River. He actually created an "apartment within an apartment" by devising artificial frames around the windows and by softening the walls with a mottled vinyl suede. True to his penchant for the use of controlled scale and color, the apartment is a triumph of cohesive space. *See page 52.*



de Santis

The Collectors: Félix Marcilhac

Paris antiquaire Félix Marcilhac began his collection of Art Déco some fifteen years ago, anticipating years in advance the present resurgence of interest in the period. While his gallery carries some of the finest examples of the genre, the most special treasures will be found in his own house in Montparnasse. The overall richness in lacquer, glass, metals and on canvas is understated without losing any of the feeling of the period. *See page 58.*



Marcilhac

Thinking in the Manhattan Manner

The design team of Chessy Rayner and Mica Ertegun, under the name of MAC II, is one of New York's most successful. They have made a reputation based on style well suited to a varied clientele that began with friendship—their own and with their first clients. "Actually, we now prefer to work for complete strangers." It all seems a long time ago, to Mrs. Ertegun. "I'm always saying that we've been together for seven years, but it must be longer than that now," she exclaims. "Eight or nine, at least. Certainly enough time to build up a certain way of looking at things, the individual preference, which is the stamp of originality." *See page 68.*



Rayner/Ertegun

Architectural Digest Visits: Marisa Berenson



Berenson

It would be very difficult for any home of international actress/model Marisa Berenson Randall to upstage its owner, but her Beverly Hills residence comes very close. Perhaps this is because it was, in fact, designed largely by Mrs. Randall. Describing the décor as contemporary with Moroccan influence, she expresses a liking for color and fantasy—a not unlikely combination for a granddaughter of famed fashion designer Elsa Schiaparelli. *See page 72.*

Cachet Defined



The Friend Residence

When hotel executive Reginald Friend returns to his home in Bel-Air he likes to "close away the outside world." Mr. Friend designed the residence with an eye towards the isolation he prefers. Though originally trained as an interior designer, he prefers the life of a businessman. "I found early that designing for other people takes a special personality and a great deal of patience." *See page 82.*

Aria di Bravura



Foster

Twenty years ago Texas designer Norman Foster fell in love with the Northern California coastal community of Carmel. He now lives and works there in a marvelous 1920s stone house overlooking the ocean, commuting to design projects such as the resplendent Tobin townhouse in Manhattan. A practicing designer for some twenty-eight years, Norman Foster assesses his field as "just on the threshold of being significant." *See page 92.*

Designing for Palm Springs



Metzger

When he first viewed the Palm Springs home he was to decorate for a California couple, Robert Metzger felt as though he had "walked into a movie set." The glass-walled pavilion—one room, 40' x 80'—presented, to understate the case, a few design problems. His resulting solution offers a completely controlled amalgam of surfaces and spaces. *See page 96.*

continued on page 16

WHAT'S THE DIFFERENCE BETWEEN CUTTY 12 AND CHIVAS REGAL?

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PEOPLE ARE THE ISSUE

continued from page 14

A Rich Mixture of Periods



Wayne/Doktor

Designers Burt Wayne and John Doktor spent two years looking for just the right Manhattan Penthouse for their closest friends. When the "ideal" was finally located, it needed some renovation; however, the garden-sized terraces proved perfect for the planned lush surround of vegetation. Spaces were at a premium, however, and all had to be "fitted to within an inch of their lives." Says Mr. Wayne, "There is nothing more exciting than being told you have to fit something into a given space, and then working your way out of it." *See page 100.*

Evolution of a Suburban House



Bernstein

To those who criticize New York City, Maurice Bernstein has an immediate and effective rejoinder: "Where in the world would I find another city that would treat me as well?" Having lived in Paris and Egypt and traveled extensively throughout the world, Mr. Bernstein should know. "I always come back to Manhattan," he says. "It's the one city where anyone from any country is made to feel at home." The designer has a talent for bringing the feeling of home into some fairly overwhelming spaces, as in the apartment shown in this issue. *See page 112.*

A View of Biscayne Bay



Rothberg

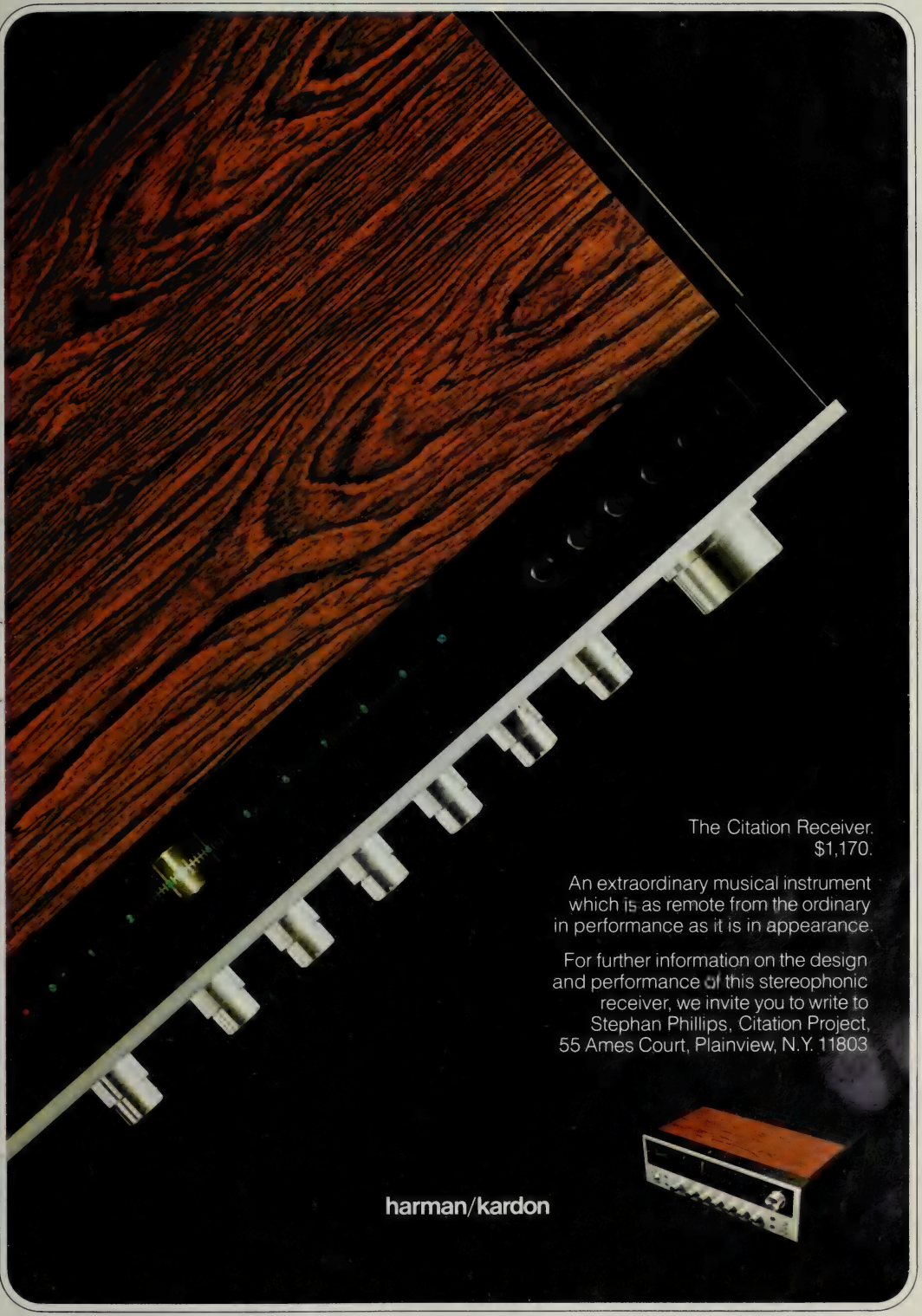
The apartment designed by Howard Perry Rothberg II for Mr. and Mrs. Curtis de Witz was intended to be "comfortable and convenient." The small pied-à-terre in Miami's Palm Bay Club suited the de Witzes perfectly. Mr. de Witz and his wife travel extensively. However, the couple find that lately they are spending more and more time in the blue and white Palm Bay residence. What better tribute to the designer? *See page 118.*

North African Reverie



Facella Sensi

Roman Architect/Designer Toni Facella Sensi wanted a second home to visit throughout the year. He cast his eye, not to his native Italy, but to the East. The house in Hammamet, originally built for Elsa Schiaparelli, in the 1930s, was redesigned and opened up to capture the Tunisian atmosphere. Signor Facella Sensi's design statement loses nothing in the translation from Europe to Islam. *See page 122.* □


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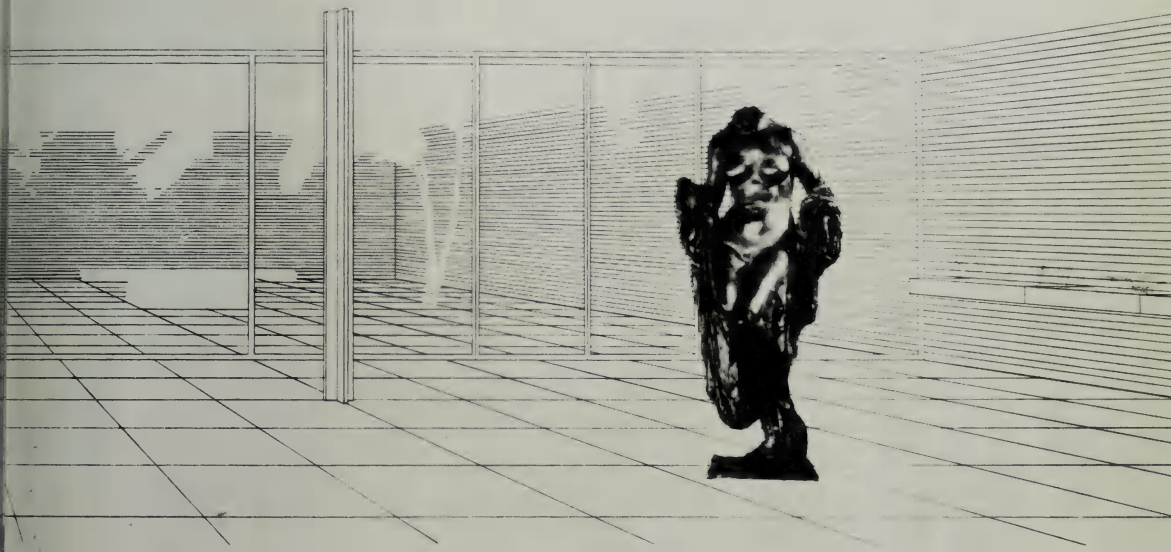


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sked Herbert Matter to photograph
n against a backdrop drawn by Mies—
nterior perspective, for his Court
se Project, ca. 1934.

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The exhibit at The Modern closed May 3 but you can see our Mies Collection at the Knoll showroom nearest you soon.

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GUEST SPEAKER

Personal Style
By Robert L. Green

MUHAMMAD ALI, the Sarah Bernhardt of the fight stage, may claim to have more of it than anyone else. Gertrude Stein, Josephine Baker and Coco Chanel made a whole career out of it. Zelda and F. Scott had an abundance of it, poor pink-suited Jay Gatsby never really had it, because he went out and bought it, which has very little to do with it. Joel Shumacher, D.D. Ryan and Angelo Donghia are as well known today because of it as because of their creative efforts; both the Hepburns will always have it, and people who used to think almost anything was more important than style are now devoted to seeking it out.

What Style Is Not

For the people who are comfortable only with strong direction and rigid rules, a whole new experience is in the offing. Style—personal style—is an expression of individuality that is almost impossible to copy. It has nothing to do with time, fashion, economic level, the nature of the business or profession, and yet all of these and the individual's body type, childhood experiences and fantasies, age, energy level, intelligence, are inextricably entwined. William Buckley and Gore Vidal are poles apart politically—and, apart from brilliance, the thing they have in common is style. It isn't always a class act—stop, shudder and savor that Bette Midler and Mick Jagger have developed a surplus of it, but both of them have packaged it to the ultimate advantage.

Constant Flow of Style

Times like these do not offer the constant flow of style but do encourage its humble relative, good taste. It isn't that style and taste cannot intermingle, or have not intermingled in the past, but currently I see a widening gap between them. It should come as no surprise, because between style and taste there is a fundamental enmity. The world of the tasteful—I mean the really tasteful—is full of compact bourgeois conformities. A lot of very narrow slots to be filled and even more straight lines to be carefully trod are going to set up moats and high walls against style. Taste resists change and regards style as a prime threat to existing and accepted values. Taste is concerned with cultivated and rather broad lifetime progress, and never commits errors; style, which is individualistic, reckless and aristocratic, moves by jerks.

Style isn't the same as elegance but they often are close together, since elegance is generally regarded as one of the prime goals in the quest for style.

Elegance is really like the infrequent architectural triumphs to be found on a planned cultural tour. It is at the same level of infrequency that one is truly able to attain it in a life of style. Elegance is static and guarded; style demands that you devote yourself to change. Style's shifting nature makes it all the more demanding. Once you accept the rigid rules of good taste and the nuances of refinement that are elegance, you can seal yourself in hermetically and continue to be admired by the majority; but if you hunger for the recognition and approval of that vital and vocal minority, the avant-garde, you have to be prepared to give up, eliminate, and accept the jolts of style. It isn't that style is better than taste and elegance, but, for me, it is more rewarding than the ways of elegance or taste. Perhaps it appeals so much because it is closer to art and not unlike a philosophy.

I find style something to be admired. True style comes

STYLE IS UNRELENTING IN ITS SEARCH FOR PERFECTION.

from the best kind of human pride, which often brings on the urge to fight and destroy triviality. Style is unrelenting in its search for perfection. For even when it is achieved, the fleetingness of perfection means that it must be timelessly sought and replenished. Taste creates its own complacency, but it is style that keeps leaping around it and sniping at it. If style begins to slip into a comfortable coziness or tilt towards calculated caution it could be the signal of the death of style. Stylish people are determined to see the world in the brightest of lights. Impulse is to them the noblest guide in life. They become an impulsive elite, riding roughshod over the dull, the repetitious and the quibblers. Style creates its own division of the world into amusing categories—"ins and outs," "lights and heavies"— which are deceptive, as words, but truly do represent a profound and serious reflection on the variation of the theme of "us and them."

Style and Amorality

Taste and style are related, for it is from the total and popular acceptance of style that taste is replenished, but it is in definitions of vulgarity that these two worlds really leave one another. First, the word *vulgarity* is less apt to be spoken by style but is common talk for the stuffier lips of taste. Meanness, calculation and the obviously too contrived is what vulgarity is to style. But for taste, vulgarity is unseemliness, and anything that is outrageous. Taste is very moral, and style breathes life into amorality.

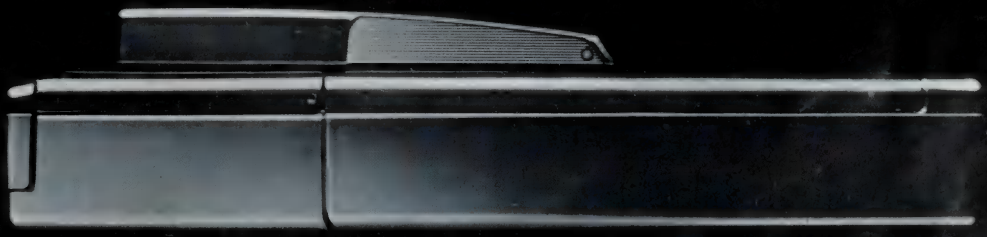
Style explores creativity constantly and, like everything else in life, is subject to imitation by inferiors. But for me, the dazzling sparks of style will always light the way. □

Robert L. Green has enjoyed a varied career as a style and fashion consultant to major publications and manufacturers and as publisher of his own *Robert L. Report*. While designing such diverse products as clocks, clothing and garden accessories, he distributes his time between residences in New York, Pennsylvania, the south of France, and Malibu.

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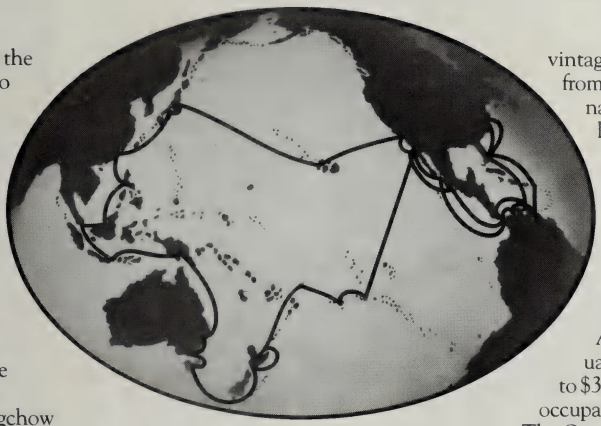
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Our Fortunes in the Cards

LET US NOT BE SOLEMN about postcards, which have always been designed to be at least casual and usually frivolous, but let us not underrate them as far more reliable instruments of fortune-telling than, say, tarot cards. If you like to read the American character from its artifacts, a preoccupation of mine, look at its postcards. You will find not just an entertaining and instructive measure of its taste but also of its moral and social values and aspirations and, of course, its pratfalls.

Inappropriate Charm

Just a few years ago anyone could stop at a flea market or rummage sale and pick up handfuls of old postcards for a few cents apiece. I used them, as many people do, to save myself the trouble of writing letters when all I had to say could be said politely in twenty-five or thirty words on the back of a picture whose charm was its inappropriateness—the dining room of an Edwardian hotel, for example; a Ferris wheel against hand-tinted clouds; a moonlit nocturne of the Bay of Naples; or a free-floating bunch of violets with a purple ribbon.

Now the deltiologists have stepped in with their sharp eyes, as avid as a lot of ferrets and as competitive as any dedicated band of collectors, and consequently these happy nonsequiturs of correspondence are increasingly hard to find. A deltiologist, you might possibly not know (I have recently found out and am showing off), is a postcard and postal card collector, and the name comes from the Greek word *deltion,* meaning "a small tablet for writing." There are thousands of deltiologists, and in general they are looking for rarities or sets (series on a given topic drawn by the same artists—the stages of a romance, from meeting to flirtation to spooning to marriage, for example), or they specialize in certain subject matters—hotels, flying machines balloons, dirigibles, airplanes, etc.—or catastrophes real and imagined—erupting volcanoes, earthquakes, train wrecks, city fires, and so on and on. Some collect only postal cards, which are those on which the postage is printed by the government. They were the original type of mailing card. The first American illustrated postal cards with pictures in color were of the Chicago World's Fair (Columbian Exposition) in 1893. This distinction is something deltiologists care about, even if the rest of the world does not.

Documents of Taste

For those of us who are interested in taste and its vagaries, the distinction does not matter. Postcards and illustrated postal cards are as precious as lamp catalogues, early Sears Roebuck catalogues, plumbing and

continued on page 26

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continued from page 24

furniture and clothing catalogues, which are documents of the history of taste and of social mores of the first importance and often of the greatest amusement. Postcards, of course, do not get revived, as lamps and furniture do, but they tell a far more comprehensive social and moral story, not just of taste but of political and sentimental values, of causes to be fought for or to be ridiculed, places to be proud of, travels to be recorded or envied, sentiments to be treasured for their gentleness or detested for their obtuseness.

Postcards are, and always have been, printed to be sold by the thousands—if possible, by the millions—to masses of people, and the last thing their manufacturers have worried about is "good taste." Most cards required no

...A FERRIS WHEEL AGAINST HAND-TINTED CLOUDS OR A FREE-FLOATING BUNCH OF VIOLETS.

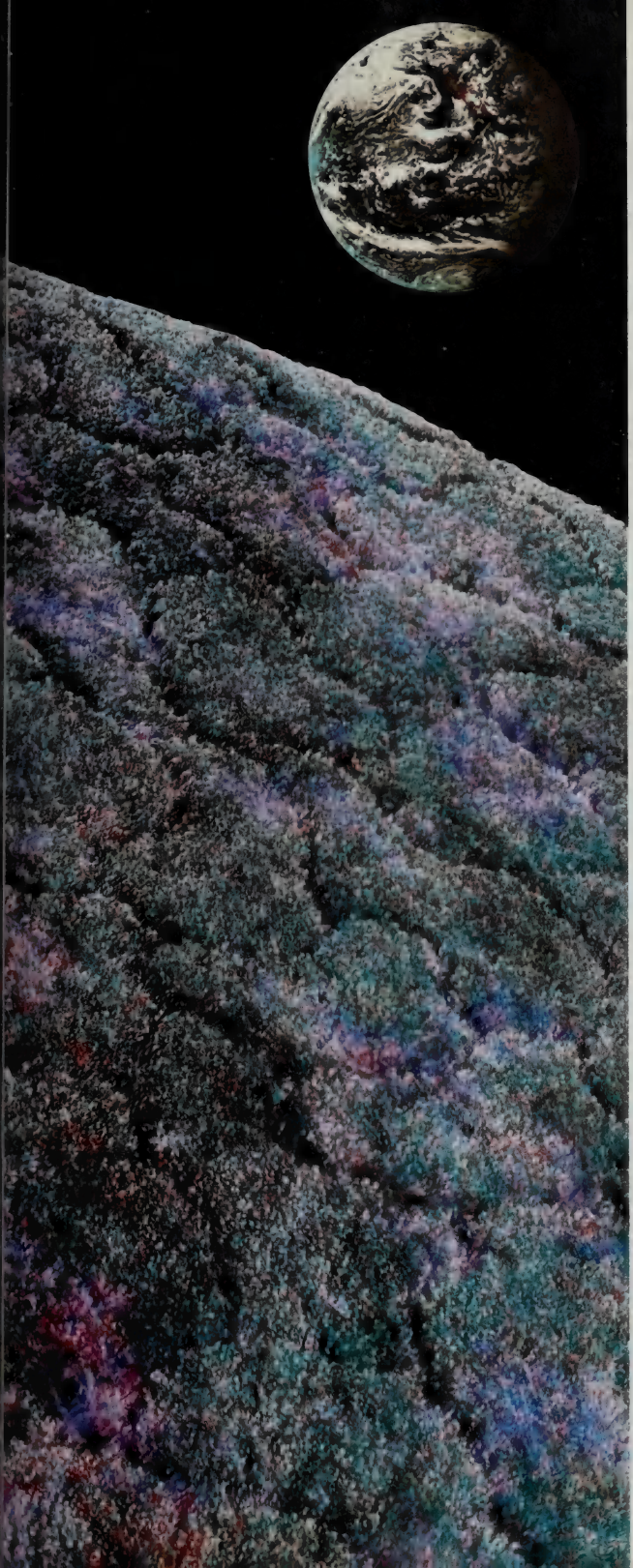
basic issue, just basic instincts, though issues, if they were hot enough, produced millions of cards. If they preached the virtues of women's suffrage, which they did, you may be sure there were cards poking vicious fun at women in politics. When temperance was an issue (as it was at the height of the "golden age of postcards," between 1890 and World War I), you may be sure that the Lady with the Hatchet (Carry Nation) got equal time with Old John Barleycorn on cards, quite probably printed by the same company. All that was needed was a popular issue, to produce paper fodder for the flames of opinion.

Seven Deadly Sins

Issues, however, were least among the concerns of card publishers and their public. Sin was big. Indeed, you will find all of the Seven Deadly Sins celebrated on cards: *pride* (Texas cowboys riding on gigantic jackrabbits), *envy* (little boys watching big boys eat watermelons), *gluttony* (interiors of restaurants with tables heaped with rich foods), *sloth* (men lolling in hammocks, women flat on beaches), *avarice* (often indistinguishable from *envy* but especially seen in such cards as the homes of the very rich and of movie stars), and finally, *lust,* which comes in all sorts of variants, though what was considered risqué (like the French cards of wispy women in the embraces of wispy men) half a century ago looks tame enough to decorate a nursery wall today.

This is the merest hint of what one can read in cards about our foibles and fortunes, our humor and habitats, and our delights. If the deltiologists are saving these most ephemeral artifacts from extinction, they should be classified with other and better-known preservationists as welcome champions of endangered species. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's.*



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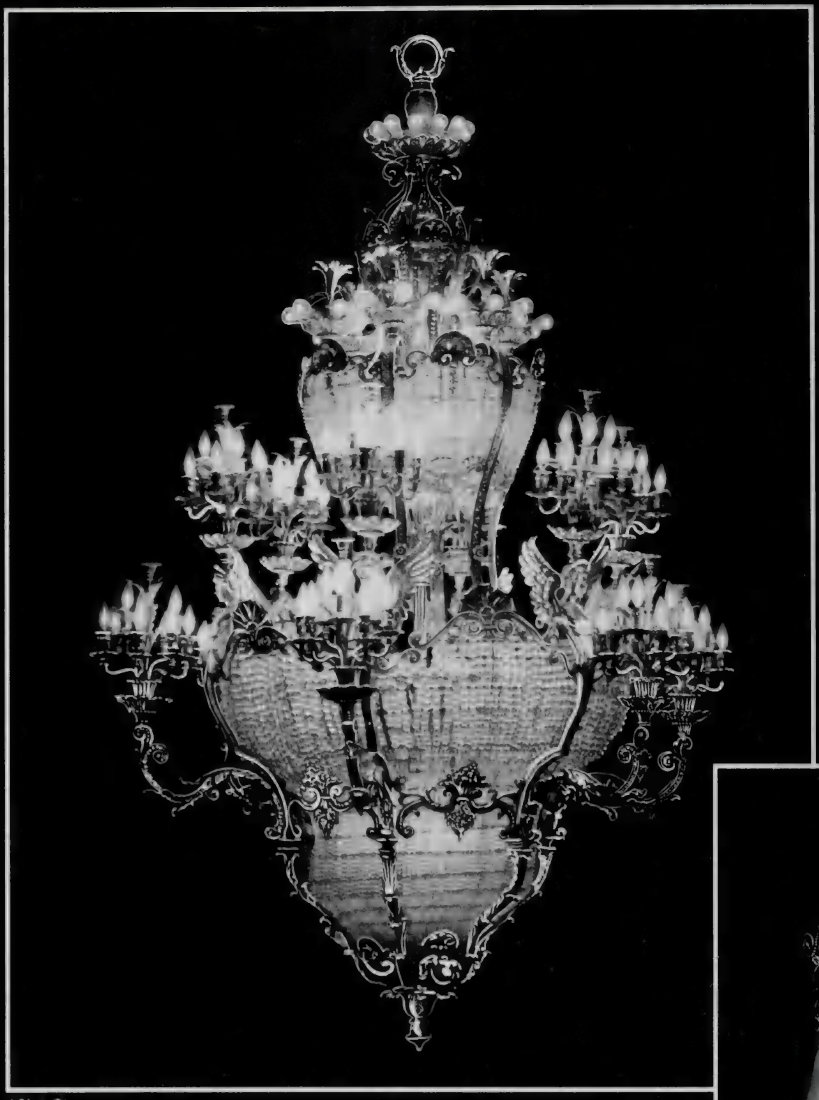
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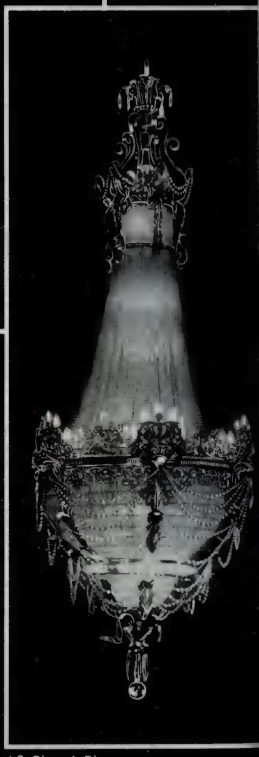
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Drawing by Bill Maughan

VAN DAY TRUEX ON DESIGN

The Public Look Versus the Private Look

THE "PRIVATE" LOOK is the more personal, the more intimate—the feeling we associate with private living.

The "public" look is usually less personal and more evidently functional in conception.

Both aspects can spread from one concept to another. The private can become more functional, and the public can become more personal, depending on temperament and choice.

The public look in most private decoration can be the result of the individual who has no personal conviction or judgment—leaving all solutions to a designer more intent on his own style than any attempt to accommodate the client's personality.

The public look in private living can also be the result of the owner's having no private life, or living such a public life that he feels no need of separation between the professional projection and the need for withdrawal from the busy hubbub of the arena.

Intimate Quality

One cannot blame the professional interior designer clearly expressing his or her own design statement, assertion and self-promotion. It is just too bad if this concept is not adapted and influenced by the client's personal assertions. Result: No matter how attractive, an impersonal look is an exercise in design lacking the intimate quality.

The ideal result, the ideal state, between a professional designer and client is the give-and-take of professional know-how and the client's positive likes and dislikes and living habits. This is ideal because the result should be the personal approach, enhanced.

As previously stated, the public look can be streamlined and functional—impersonal. The private, no matter how functional, can be pervaded with the personal dimension. Thus, the difference can be pronounced or the difference can be slight, all depending on the desired atmosphere. The difference can even be reversed! Confused? I don't blame you, but each concept can be justified.

What can be deplored most is the public look in what should be the private look. This is more disagreeable than the private entering the public aspect. In fact, the latter can often be an enhanced quality.

Designing for public purpose is, in general, easier than for private living. The functional comes first to be solved, and then the degree of embellishment—depending on function.

Naturally, successful solutions in either area depend on functional success. But in public work this element is more evident and can be sufficient in itself, stripped to bare essentials. Again, function first, and then the elements of decoration.

Lighting is important—clarifying for public use, softening intimate light and shadow for private subtlety.

In my April column I commented on lighting, with all the current possibilities and scope, as being one of the most important elements in interior design. There is a distinct look to public lighting as opposed to private lighting. It is all so exciting as to get out of hand, especially in private illumination.

Too Public Feeling

I stated previously the sorry introduction into private life of a too public feeling. But the introduction of the more personal into the public domain can be welcome, calling to mind any interior where intimacy can add an attractive dimension—restaurants, offices and reception areas, for example.

The success of both concepts depends on the proper solving of function—then the degree of the personal or impersonal to enhance, to further clarify, to punctuate.

The too impersonal in what should be personal is much more unattractive than the opposite, except of course if

continued on page 32

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the impersonal is the natural controlling aspect of the owner's character.

The private look in private life can disappear quickly (possibly more quickly than any other manner) if the overall impact is status-seeking. This reveals a lack of not only intimacy but also pretentious display! The all too obvious choice of furniture and objects to impress. "Just don't miss my fine Boulle cabinets, just exclaim before my Gauguins—My this! My that!"

Drastic Stroke

And here is where the scope of lighting technique can be the final, drastic stroke—the use of spots and such to add to the impact, rather than what can just as easily be the opposite,

WHAT IS MORE EXCITING THAN TO DISCOVER EXQUISITE EXAMPLES OF DESIGN?

subtle glow and shadow to slowly reveal quality. This is no tirade against, or an adverse criticism of, collecting works of art. What more entrancing dream than the wherewithal to be able to collect quality? But there is all the difference in the world in living with it. The finer the quality, the more definite should be the evidence of personal choice and the absorption into an intimate individual sphere. What is more exciting than to gradually discover exquisite examples of design—creative essence? And what is more offensive than brash overemphasis?

Once more, no matter how empty or full a room—the private room—one wishes to feel the personal controlling the functional. The more stripped a room may be, the greater the reason for an indication of personal choice, and naturally the first indication of personal choice is the emptiness, the elimination. It is easier in a fuller room to establish the personal. There can be more evidence of what I call the "scrapbook" element—photographs, souvenirs and the unorthodox.

Viewing objets d' art in museums is one pleasure. This is public viewing, where placing and lighting should do all possible to aid study and scrutiny. But, in a more personal atmosphere, don't publicize too much.

As an excellent example of public display we offer Louis XIV the Sun King, and Versailles Here is a supreme instance of self-promotion on the grand scale. Don't search for the intimate; there was practically none. All the arts were combined to project, enhance, enforce and enlarge the divine concept of rule. The scale, the splendor, the scope, the protocol never permitted a doubt as to the super influence. Take St. Peter's Cathedral in Rome—what could be a more impressive projection of the powerful influence of the Church in the High Renaissance in both temporal and spiritual affairs than this staggering scale of splendor? It may be a far cry from the teachings of Jesus Christ, but one may argue that the very overpowering impact inspired the soul.

A Private World

To return to present day life and less dramatic examples, I like to appreciate the two worlds expressed clearly—the public and the private. I like to admire fine public designing—objective and functional—to enter the private world of the individual, to feel the difference—the more subjective, the more personal the better. In the first realm we have footlights on; in the second the footlights are dimmed.

Let one feel on entering a private room the private life of the individual, the private taste, the private atmosphere—not the public image. Only a public life or only a private one.

I see the details of any room slowly, but I feel instantly the personality, the atmosphere, the character of a room. I feel immediately the impact of the occupant and I prefer the private room to be just that and the public room to be clearly the opposite. □

One of the most respected names in interior design, Van Day Truex has held many prestigious positions, including the presidency of the Parsons School of Design. He was awarded the French Légion d'honneur and has served as a consultant for Tiffany & Co. since 1951.



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DESIGN DIALOGUE

An Interview with John Fowler
By Elizabeth Dickson

WHEN LEGENDARY DESIGNER John Fowler says the aim of his forty years' work has been the pursuit of elegance, he adds that this sounds pompous and pretentious—and such personal trumpet blowing annoys him, since he enjoys the gift of understatement. He defines elegance as "innate style linked with a lack of pretension.

"Of course," he adds, with self-mocking growl, "much of this can be learned. It is not necessarily a gift." His array of clients is formidable, and includes members of the British Royal Family, the Astors, Bunny Mellon.

How is an elegant end result brought about?

A Marvelous Effect

"In essence, it is the same in interior design as with fashion—it is leaving out the obvious, knowing what to take out rather than put in. It can be taking the best, using it in a simple manner and ending up with uncluttered comfort. Or taking an ordinary fabric, using it imaginatively and creating a marvelous effect. Just what Dior did with the New Look." The stone-colored curtains in John Fowler's garden room demonstrate his point: inexpensive textured cotton with a border of diagonal-striped beige and white, also of cotton, and a lining of small print toning chintz. Each is a simple enough fabric in itself but they are put together brilliantly.

To achieve elegance, attention to detail and finished effect are interdependent. "They are inseparable," says the designer. He stresses the importance of professional follow-through in attention to detail, this being where many designers come completely unstuck.

"What is inelegant is a place that does not have a lived-in, human feeling. All rooms must have a life of their own; you should be able to feel the character of the person come through." Also, the character of the designer shows in his work. He is what he does.

Country House Living

The Fowler hallmarks are pondy colors, painted furniture, glazed chintzes, flowers in many figurations, and an overall sense of uncomplicated comfort that is synonymous with grand English country house living. He can telescope this style into cottage or city apartment.

The backdrop he creates is often for people with a certain eccentricity. Such as the late Baroness de Rothschild, to whom he pays tribute when he says, "I love a touch of eccentricity. The French, being correct and severe, are not like this. The English may be. Pauline de Rothschild was, though American. She chose to sleep on a narrow eighteenth-century chaise longue with a single *duvet*, and only a huge portrait in the room, with a floor

continued on page 38

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continued from page 34

painted in a bold design. She could have had anything, but this was her. To her, it did not matter what things cost as long as they were right—such as importing the best down from France to England to fill cushions, then covering them in perfectly humble cotton. A great sense of hidden extravagance. In the same vein, she only wore trousers, and would have black pearl cuff links, brilliantly understated. She was attractive rather than strictly beautiful, but she had innate style"—adding here that self-confidence is a vital ingredient of such style.

At the age of seventy, John Fowler is now very much the respected father figure among European interior designers. He is engaged in designing gardens, and works as a consultant for The National Trust. He describes himself

"I LOVE A TOUCH OF ECCENTRICITY."

as being greatly influenced by nature, and as a romantic snob, one who warms to the element of fantasy—introduced in a simple way in decorating a room, say, by long curtains that just sweep the ground by several inches.

The Fowler dislikes in interior design are: "All forms of pretension. Surroundings that smell of money, all of which must be unbearable to live with—a look in decorating that seems to pull out all the stops on the Wurlitzer." Unacceptable too are forbidding grandeur, fusspot frills, and any seating or sleeping arrangement that feels uncomfortable. And what might be described as a touch of the dirndl: "When the arty rich do their decorating, it can look really rather sad." He comments further:
On Lighting: "Rarely uplighters or downlighters. Center light only if a chandelier. I always go for flattering pools of light achieved by opaque shades and palest pink tinted bulbs with plainish stands, with the accent on underlit."

Elusive Understatement

On Color: "I like colorless rooms—backgrounds of cream, beige, stone, and then to add color with objects like the cushions. One room I have just completed was three tones of browns with dirty whites and then gold leaf added to the moldings. When there is a view from the window it is vital to link without to within, in terms of color."

To enter a Fowler room is a lesson in style. To enter one of the plagiarists' rooms is to find a lackluster, chameleon result—rarely flashy, more often lifeless or cloying—which shows how elusive true understatement is.

One anecdote worth noting by those who will travel to the ends of the earth to get what they want: Bunny Mellon once asked John Fowler to come to New York to advise her. The designer does not like flying, so the mountain came to Mohammed, and Mrs. Mellon's painters were dispatched across the Atlantic to get their instructions from the designer. □

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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur—
A detailed description of notable art and antiques selected from the interiors featured in this issue.



The subject of this bust by French sculptor Jean Antoine Houdon (1741–1828) was the Comte de Buffon, whose forty-four-volume *Natural History* was the first work of its kind in readable popular form. The creator of many brilliant portrait sculptures, Houdon once wrote: "One of the finest attributes of the difficult art of sculpture is to preserve with all the realism of form, and to render almost immortal, the image of the men who have contributed to the glory or the happiness of their country." *See page 46.*



Eighteenth-century French furniture was often designed to fit a particular room and serve a prescribed function. Unity and harmony were important considerations; seating assumed a rather rigid formal relationship of scale and bulk with the walls and other pieces in the room. This simply carved and gilded suite was crafted by Boulard (1725–1789), who also executed many royal commissions. His style is characterized by ample proportions and an inelaborate connecting motif. *See pages 46–47.*



This portrait of Mme. de Staël was painted by the foremost woman artist of the eighteenth century, Elizabeth Vigée-Lebrun (1755–1842), during a week's visit at the Château de Coppet in 1808. In order to capture an inspired facial expression, the artist instructed her subject to recite tragic verse during the sittings. Best known for her portraiture, Vigée-Lebrun painted over twenty representations of Marie Antoinette, by whom she was much admired. At the outbreak of the French Revolution, Vigée-Lebrun felt that it was expedient to leave France. *See page 49.*



Sometimes referred to as a *secrétaire à cartonniers*, a desk such as this one features a framework across the back or at one end, which holds books or pasteboard cartons. When lifted out, the carton fronts drop down, revealing storage space that approximates a file cabinet. These cartons, covered in stamped and gilded leather, belonged to Mme. de Staël's husband. *See page 50.*



This 1914 *Cubist Head* is one of the few early works of the Cubist sculptor Joseph Csaky (1888–1971) extant. In that year Csaky joined the French army. At the end of the war he returned to Paris, to discover that most of his work was lost. The Hungarian-born artist had moved there in 1908, setting up a studio in *La Ruche*, a building in Montmartre that also housed the studios of Léger, Archipenko, Chagall, Soutine and Laurens. *See page 58.*



Neo-Classical motifs, such as rope, ribbons and acanthus leaves, are carved into this gessoed and gilded Adam wood sconce, circa 1760. The Wedgwood medallion in the center is also classically inspired: A dog rests its paws on a cupid with bow and arrow. Designer Robert Adam, alon with his three brothers, employed out standing craftsmen to execute thei highly refined furniture designs, an artists of the caliber of Angelica Kauff mann and Josiah Wedgwood to deco rate them in a reworked classica manner. The Pompeiian excavation during the mid-eighteenth centur had brought about the demand for new repertory of ornament draw from the past. *See pages 82–83.*



This canvas, one of series of ballet an opera portraits, wa painted by Russian born Nathalie Gont charova (1881–1962) In 1914, the yea she moved to Paris Gontcharova create the sets and cos tumes for Rimsky Korsakov's ballet *L Coq d'or*. Her interna tional reputation was secured by th designs she continued to create for th Ballet Russe. Though trained as sculptor, Gontcharova turned to paint ing while still in Russia. Hot bright colors and rich motifs, based upon Byzantine mosaics and icons, distinguish her early work. *See page 94.*



Braziers, such as thi large brass example are one of the earlies portable forms de vised by man fo heating and cooking Thought to have ori ginated around th Mediterranean, the size of a brazie and its composition (from gold or sil ver to brass or stone) varied according to local custom, craftsmanship and availability. An open pan, which usually rests on a stand and is covered by a pierced dome, holds the often aromatic material to be burned: charcoal, certain woods, pastilles and even olive pits. *See pages 126–127.* □


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Château de Coppet

Echoes of Madame de Staël

PHOTOGRAPHY BY
ROBERT EMMETT BRIGHT

SOME PLACES ARE ENDOWED with an inimitable charm. They evoke the past, and with it the spirit of persons long dead who have lived in them and who have left their imprint on history. Such a place is the Château de Coppet, where the presence of Germaine Necker de Staël is still hauntingly felt.

In this lovely house beside Lake Geneva, the best of Europe's intelligentsia found a welcoming haven during the turbulent years of the French Revolution and the Terror that followed. Here they met under the aegis of their gifted hostess to exchange their ideas, read their poetry, and act out their dramas. Here they argued, flirted and quarreled. It was said that 'there was more wit spent at

ABOVE: There was a time when the cream of European intelligentsia passed through the Main Gate of the Château de Coppet where "The General States of European Opinion" were held; the wrought-iron design incorporates the coat of arms of the Necker family, ancestors of Mme. Germaine Necker de Staël. RIGHT: A pond mirrors the 18th-century structure, which had replaced a Medieval fortified castle on the property.

Coppet within a single day than in the rest of the world within a whole year."

It is easy to imagine Madame de Staël seated at the writing desk in her bedroom, or chatting with her dear friend, Jeanne Récamier, in the latter's boudoir. She is there in the library, poring over a book by the light of a candle, or conversing learnedly with such great men as Goëthe, Narbonne and Chateaubriand, and others who came to bask in the warmth of her personality and to let themselves be stimulated by her lively mind.

This scintillating company notwithstanding, there were times when Germaine de Staël felt herself a prisoner at Coppet. She pined for Paris, the home of her childhood and young womanhood and the scene of her triumphs at the court of Louis XVI. Napoleon I had sent her into exile in Switzerland, upon ascending the throne of France.







Views of the Drawing Room of the château, which is still owned by Mme.de Staël's descendants, reveal its sumptuous formal décor; vivid old Lyon silk was used for draperies and for upholstery of the Louis XVI chairs and *canapés*. ABOVE: Portraits of Mme. de Staël's daughter, Albertine, and son, Auguste, alternate with views overlooking the rooftops of the little town of Coppet, beside Lake Geneva. TOP AND RIGHT: Busts of the French naturalist Buffon by Jean Houdon are backed by 18th-century Aubusson tapestries.

Here they argued and read poetry, flirted and quarreled.



Insecure, he feared the great influence of this superior woman.

In 1784 Coppet had been purchased by Jacques Necker, a wealthy Swiss banker on whom Louis XVI conferred a perilous honor by naming him minister of finance. Thereupon M. Necker and his wife took up residence in Paris, and it was there that their daughter, Anne Louise Germaine, was born and brought up. The little girl was precocious, and her mother encouraged her to develop her natural proclivities.

Hers was indeed a strange education for a little girl, but it enabled her to learn things of which most children are ignorant. As Madame Necker conducted a salon, there was always goo talk, and Germaine learned the art conversation early. The time arrive when a prestigious marriage w sought for her. By coincidence, th Baron Eric Magnus de Staël-Holstei a Swedish aristocrat attached to th Swedish embassy in Paris, was seekin a rich wife. Impecunious himself, h



LEFT: Mme. de Staël and her daughter, Albertine, are the subjects of a sensitive portra by François Gérard. BELOW: Family members ar represented in the Portrait Salon: (r-l) Mme. d Staël by Gérard; her father, Jacques Necker, who served as Louis XVI's minister of finance, by Duplessis; and her son, Auguste, by Girode Louis XVI furnishings covered in old Lyon silk define this room as well.



ounted on a rich marriage as his only
iope of obtaining the ambassadorship
ipon which he had set his heart.

Germaine de Staël played her role
f ambassadress magnificently. Al-
hough not beautiful, she had a seduc-
ive charm that few could resist, and
he drew around her a circle that in-
luded the most brilliant minds. It
vas the eve of the Revolution, and



IGHT: A Vigée-Lebrun painting depicts Mme. De Staël as the heroine of her novel *Corinne, or taly.* BELOW: The Library was formerly a gallery n which plays were presented by Mme. de taël and her important friends; the tragedies of acine and works by Mme. de Staël herself ere often billed. Above the bookcases are usts of illustrious men of letters.

Madame de Staël began to meddle in politics. She was deeply involved with Narbonne in plans to establish a constitutional monarchy in France.

She returned to Switzerland in 1793 to see her dying mother, and then to Paris—in spite of the stern warnings of friends. In vain she tried to reestablish her pre-1789 position, and to push to the fore Benjamin Constant, the brilliant and charming young Swiss with whom she was passionately in love. Once again she went too far, and once again was expelled from the city.

She returned to Coppet with Constant. The year 1807 was particularly brilliant at the Château de Coppet.



The summer was spent in festivities, and there were so many guests that the footmen had to hand the refreshments through the windows. Conversation made up the greater part of the entertainment. According to Sainte-Beuve, "Conversation began in the morning at eleven; it continued during dinner about six; went on in the garden when walking, then between dinner and supper, and continued late into the night." Conversation was Madame de Staël's "pleasure and passion," wrote Goëthe. With her head in a turban and her shoulders covered with a cashmere shawl, a green bough held in her hand—as the painter Gérard depicted her—she held her audience spellbound. In this way she dispelled her ennui, but she was not happy.

She continued to implore Napoleon to permit her to return to Paris, but it was useless. So she wandered disconsolately through the empty drawing rooms of the château. Gone were th lively conversations, gone the theatri cal performances, gone the quarrel and the reconciliations.

Everything—literary success, th joys of friendship and love—seemed t

Near the Louis XVI bed in Mme. de Staël's Bedroom is the desk at which she wrote her books. Busts depict (l-r) her daughter, Albertine, her adviser, A.W. Schlegel, and he second husband, John Rocca. Painting of Mme. Récamier by Eulalie Morin.



over for Madame de Staël, but they re not. A handsome young man, hn Rocca, who was twenty-two years r junior and a member of a patrician enevan family, appeared on the ene and fell madly in love with her.

She returned his love, and they formed a liaison that eventually produced a son. Later they married, and a new period in the turbulent life of this unusual woman began. There was a voyage to Sweden, and another to Russia, and in both countries she was received royally at court, and fêted as befitted a very important personage.

The long, arduous journeys by carriage had overtaxed her strength, however, and she returned to Switzerland in poor health. Within a few months she died, surrounded by her oldest and most devoted friends. She was buried in a marble tomb, near her parents, in the courtyard of Coppet. And here her presence is still felt. □

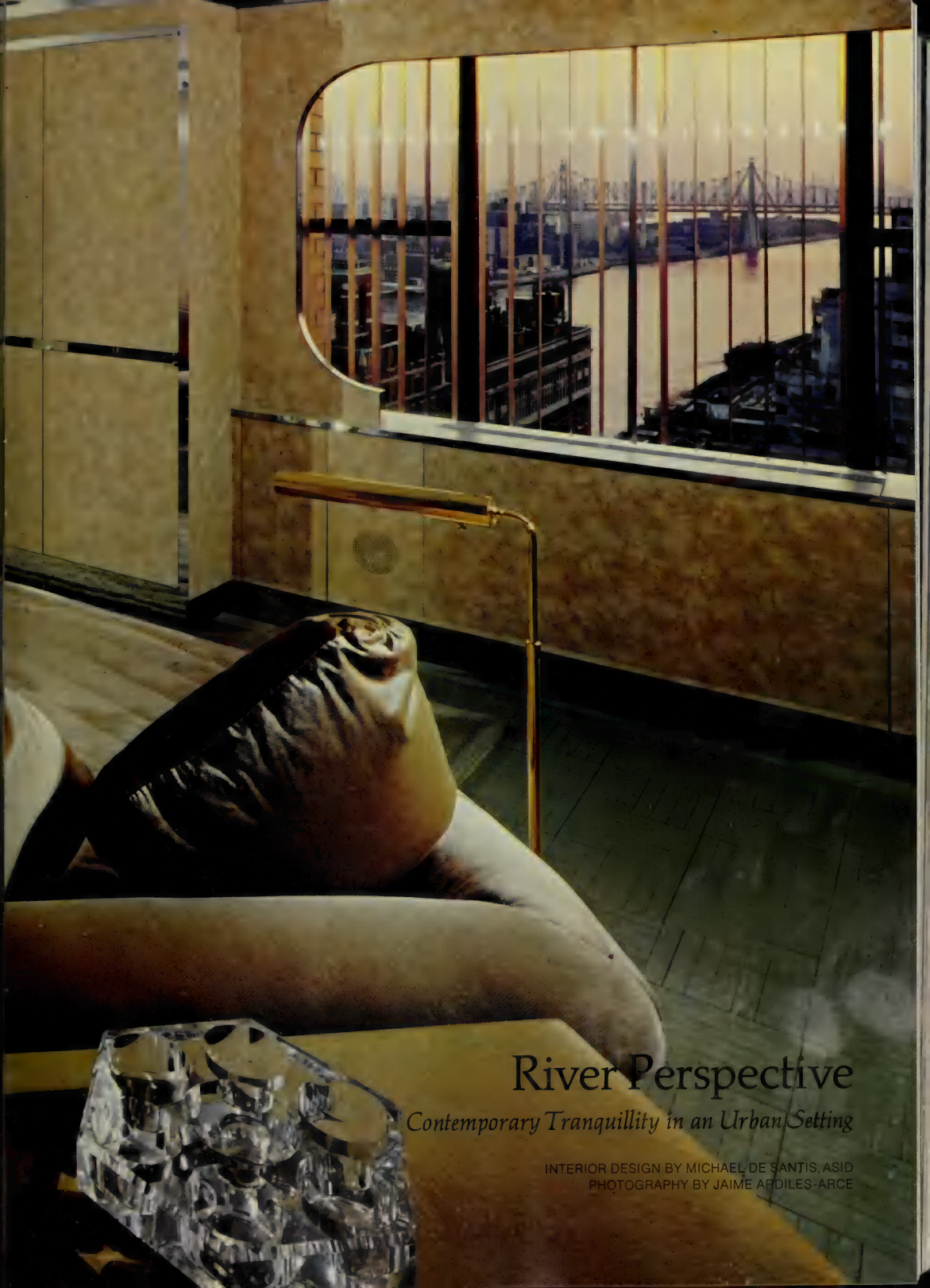
—*Helen Barnes*

The Château de Coppet is still owned by Madame de Staël's descendants, and it is maintained just as it was during her lifetime. It is open to the public every day except Monday, from May until December.

ft tones and an airy 18th-century Chinese llpaper characterize a Bedroom reserved for me. de Staël's closest friend and frequent est, Mme. Récamier. The bust is of Mme. Staël, and the harp is hers. Both women re renowned for their wit and magnetism.







River Perspective

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INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"I think what becomes most important is detail."





AST END AVENUE is one of New York ity's special enclaves. A broad stretch f tranquillity on the edge of Manhat- an, it possesses the elusive charm of ll thoroughfares that have no real estination in mind, but serve as the main street" of a neighborhood.

In this case, it is a world bounded on he north side by Carl Schurz Park, nd on the east by the river—a strong- old of Art Déco apartment houses, vell-preserved strings of matched townhouses and a few rather crass towers dating from the real estate boom of the 1960s. What it all adds up to is an ambience subtly defined by the presence of the river and by the air of solidity of the older buildings.

High above the avenue, in one of the bulkier new towers, Michael de Santis has recently completed a carefully edited summary of the advantages of the locale. More like a capsule floating in space than a conventional apartment, it is as suave and precisely calibrated as the interior of an elegant steamer trunk. If the contemporary ideal of luxury can be said to be a combination of the advantages of traveling light—in every sense of the word—and a new appreciation of craftsmanship and solidity, then the designer's crisp little universe for a family of four may be said to have achieved its purpose.

Mr. de Santis favors the same elegant discretion on his person, as he does in his interior design. The soft glint of Cartier gold yields to Italian cashmere, as he sits down to discuss the nature of materials he has used.

"What I really did was to create an apartment within an apartment," he explains. "Working with today's bare shells means being serious about the use of buffers—buffers between the reality of the space and what one chooses to do with it." What he chose to do was create a smooth, almost innocuous, frame for the great wash of sky and river beyond the twenty-third floor. The first buffer the designer used was a device intended to amplify the view, as well as to disguise the usual unattractive heating and cooling units, grouped under the windows with a characteristic disdain for logic.

"Basically we furred out the radiators," he explains, "and created artificial frames around the windows. We weren't allowed to replace the mullions, which are ugly, so this seemed a good solution."

Having begun with a motif of packaging, Mr. de Santis continued the denial of hard reality by softening the walls. A mottled vinyl suede in a soft

RECEDING PAGES AND OPPOSITE: Curvilinear indow surrounds and a consistent lightness nhance the spectacular East River view from his six-room Manhattan high-rise apartment. ands of shiny stainless steel edging Kirk- rummel's vinyl suede wall upholstery outline he distinctive contemporary statement. ucculents identify with the desert-toned troheim & Romann sofa velvet and Edward ields rug. ABOVE LEFT: The painting above the iving Room sofa is by Sabio Rieti. A Nicola imbari painting and a lacquered screen ccent the entrance foyer beyond. ABOVE IGHT: Translucent Dining Area chairs, as well s two large and reflective living room tables, l by Axius Designs, reinforce the rounded rchitecture. Tables are combined for exibility. Chair velvet by Lee/Jofa.





beige was chosen, because "it worked well with the prevailing light and the skyline." In fact, a brown palette was used almost exclusively in the apartment's main space—a flexible multipurpose room, facing south.

"Clutter is vanishing from people's lives," says the designer, with an earnest and zealous look. "Design has become a matter of searching for purity, for calm and simple lines, for unobtrusive luxury. Of course clutter doesn't melt away, people do accumulate, either through habit or necessity. And so it becomes a question of how."

The elaborate and finely engineered storage units, which occupy a whole wall in the master bedroom and appear in various smaller-scaled versions in the living space, are examples.

"Again, it's a question of carrying design beyond the level of just placing tables and chairs in rooms," says Mr. de Santis. "The total planning of a way of life is what attracts me, right down to linen and silverware. I'm very interested in urban living, and particularly in New York. It really is such an invigorating process, this scaling-down in terms of space. I think what becomes most important, when you're dealing with a limited amount of square footage, is detail. There is a sensitivity to nuance here. Look at all the stainless steel, with its rich surfaces and fine workmanship! Of course it's expensive, but isn't it marvelous that it *is* available at the present time?"

Michael de Santis's question is rhetorical, but his work is not. Perfection of finish may be hollow, if the thought behind the work is mere fashionable manipulation, rather than serious design. The mere existence of quality is a touchstone and should never be underestimated—especially in the fragile world of the present. □

—*David Halliday*

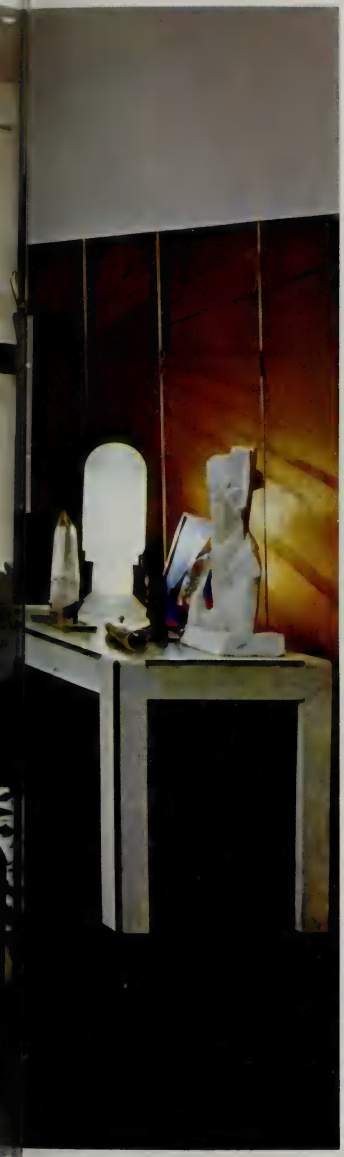
Gleaming hard surfaces contribute to the Master Bedroom's clean lines. Bronze Plexiglas encases the bed and covers the wall space around a large window treated with shimmering mylar blinds. Space-expanding mirrored panels create a headboard and disguise an ample storage wall. Kirk-Brummel wall material, quilted velvet bed fabric and Schumacher wool plush on a Pace Collection chair add density; lacquered batik-covered bedside tables provide the only patterning.

The Collectors:

Félix Marcilhac in Paris



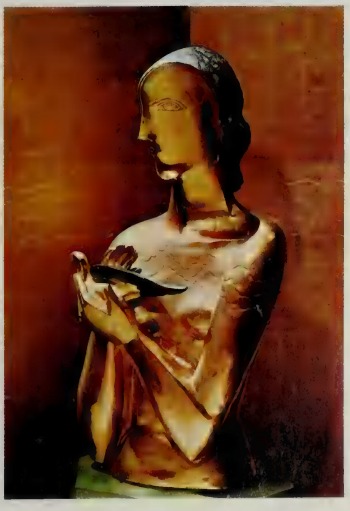
Antiquarian Félix Marcilhac's small artist's studio near Montparnasse celebrates the excitement of Art Déco design in 1920s Paris. ABOVE: Elegant examples from noted designers of the period are displayed in the gallerylike Salon. A sleek Leleu desk, lacquered by Dunand and backdropped by one of his screens, dominates a carpeted platform; on the desk is a Csaky sculpted head. At left, an Art Nouveau vase by Dalpayrat, encircled by a Keller bronze-doré cobra, surmounts a golden carved wood column by René Prou. A Lambert-Rucki sculpture, finished in lacquer and eggshell, rests on a vivid lacquered column. The 1922 painting and the bronze figure in front of it, plus the architectural sculpture on the low table, are all part of a large collection of works by the Hungarian/French Cubist sculptor Gustave Miklos.





LEFT: Two stylized wood and chrome sculpted figures, mounted on lacquered Entrance Hall door panels, alert visitors to the specialized environment. A Pierre Chareau rosewood armchair, Dunand vase and Eugène Printz walnut folding table complete the dramatically sparing look. VIGNETTE: A Dunand lacquered and gold-leafed screen in the Salon radiates behind an arrangement on a Coard sharkskin-covered table, which includes a Daum glass lamp, a 1925 Csaky gouache, and rock crystal mounted by Miklos. The elongated Cubist bas-relief dates from 1921. BELOW: *Young Girl with a Dove*, a 1928 work in plaster and gold leaf by Ossip Zadkine, gilds the Salon.





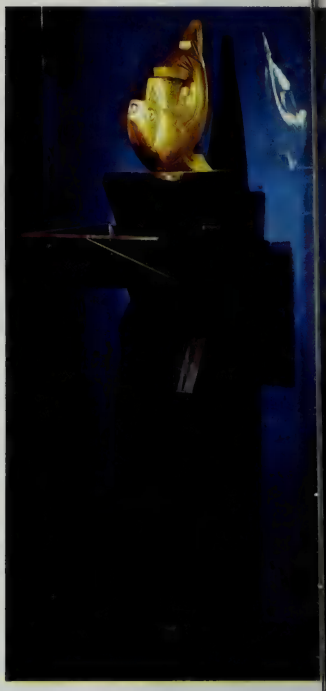
IN 1925 the Exposition des Arts Décoratifs took place in Paris within the confines of the esplanade of the Invalides. There were flowers everywhere, and each pavilion had the feeling of a private home or villa—each furnished in a completely new style.

Naturally nothing of that exposition remains today, but it did serve to inaugurate with a flourish the theme of Art Déco. The year 1925 is an important one in the history of design, and recently this most original of styles has enjoyed a resurgence of popularity, particularly in great centers like London and New York. As a matter of fact, in many current auction sales, objects and furniture in the Art Déco style have come close to commanding the same prices as fine antiques of the

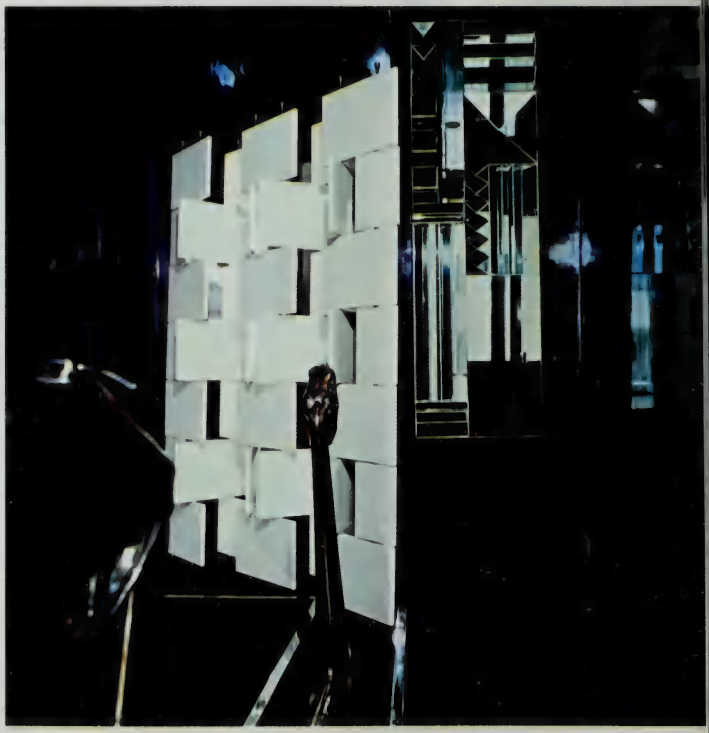
TEXT BY PHILIPPE JULLIAN
PHOTOGRAPHY BY PASCAL HINOUS

Objects made with all the care and handwork once lavished on furnishings in the period of Louis XVI.





ABOVE LEFT: Translucent crystal vases by Henri Navarre exhibit shapes that influenced the design of perfume bottles of the period. ABOVE RIGHT: A bronze-doré fish skims the top of its marble fountain, which was executed in 1927 by Csaky for Pierre Cocteau; the piece is displayed on an angular Coard pedestal. RIGHT: The lacquered darkness of a Hallway emphasizes the strict geometry of an Eileen Gray lacquered screen. Polyhedral mirrored panel by Jan and Joël Martel.



eighteenth century. The explanation for this phenomenon is very likely the fact that the successful and beautiful objects of the 1920s were the last to be made for a discriminating clientele with all the care and handwork once lavished, for example, on furnishings of the period of Louis XVI.

The elegance that characterizes much of Art Déco could not have been achieved, however, had it not been for a sophisticated group of connoisseurs passionately interested in novelty and change. More importantly, perhaps, this group had the financial means to satisfy a taste for new décor at once modern and luxurious.

This same desire for quality and elegance, this same passion for the rare and the unusual, some fifteen



An armchair by Joseph Hoffmann attends the large oak desk in M. Marcilhac's Office/Library. Floor-to-ceiling bookcases attest to his scholarship in design. The painting is by Jean Dupas, who was one of the decorators of the 1925 Exposition des Arts Decoratifs that served to inaugurate the theme of Art Déco.

ears ago led a young Parisian named élix Marcilhac, at the time collecting bjects from the early 1900s, to dis- over for himself the splendors of Art Déco. He searched endlessly through unk shops, haunted miserable auc- ion galleries and rummaged through ttics in his quest. Growing more and nore enthusiastic with his discoveries, e soon became an *antiquaire* and ex- ert in his own right. Today he has what is perhaps the finest Art Déco hop in Paris. But it is extremely doubtful that any of the best objects e has acquired over the years have ver left his own house, even to find a lace in his antiques shop.

The house in which he lives and has ssembled his collections is a small rtist's studio on a narrow street bordered with gardens, in the neighborhood of Montparnasse. In the 1920s this area, of course, was the most exciting artistic and intellectual center in the world. It was here that the avant-garde came into being to the sounds of jazz, while Scott Fitzgerald characters danced with Picasso models. Artists gathered here from every part of Europe, endlessly discussing the new ideas of the Bauhaus. And, like Foujita and Alexander Calder, they came from other parts of the world as well.

M. Marcilhac's house is not large. He has never felt obliged to amass a huge collection of furniture and is discriminating enough to choose only the best examples from the best designers of the period. Consequently the effects are stunning: a large black desk designed by Leleu and lacquered by Dunand, for example, dominates the salon and stands out against the background of a gold leaf screen.

Possibly the most important collection in Félix Marcilhac's house consists of small pieces of sculpture. Cubist sculpture is still little known and understood today. The art form itself was only practiced for a period of some fifteen years, and the great masters of Cubism did not attempt

continued on page 133



Hilo Estate

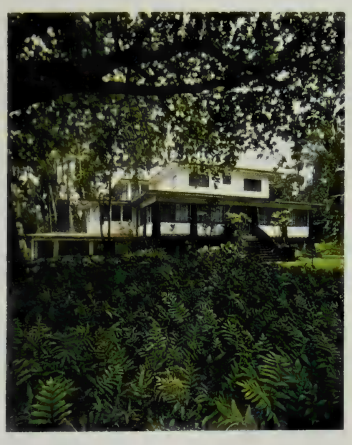
The Shipman Gardens on the Island of Hawaii

TEXT BY BARNABY CONRAD
PHOTOGRAPHY BY MORTON BEEBE



THE POET James Russell Lowell's oft-quoted query, "And what is so rare as a day in June?" has stumped many an otherwise bright student of English literature in Hilo schools. The reason is that it's quite difficult to distinguish a June day on the island of Hawaii from any day in January or November or March. Nearly all of them are perfect—even the partially rainy ones.

The days appear to be especially and constantly perfect around Hilo, where the famed Shipman estate is located. The city itself is the Aloha State's second largest after Honolulu, and is the hub of the largest and southernmost of the Hawaiian islands, Hawaii. Most visitors who come to the big island, known as the Volcano or Orchid Isle, do not even get as far as Hilo, much less to the off-the-beaten-path and very private Shipman plantation. Formerly many visitors to the Hawaiian islands did not go to any island but Oahu, any city but Honolulu, or any beach but Waikiki. Now more and more of them are discovering the other islands. Those who do go to the island of Hawaii tend to start out in the Kailua-Kona area.



OPPOSITE: Hibiscus blooms, floating on rainwater, typify the brilliant natural beauty of the Shipman estate. TOP: A freshwater lagoon, protected by a Hawaiian stone wall, borders part of the extensive 100-year-old dynastic property at Keaau Beach, a short drive from the city of Hilo on the island of Hawaii. The main residence, an Edwardian plantation house, edges a sandy cove of the lagoon. ABOVE: The beach house was built in 1910 and remodeled in 1937. In the foreground a Kamani haole tree shades Lauae ferns.

At the base of Mauna Loa, the great active volcano, is Hilo, a town of some 30,000. Just outside the city, four miles through sugar cane and papaya fields toward the sea, is the Shipman estate.

The long approach is a red volcanic cinder road through arched Macaranga and Pandanus trees, giant tree ferns, and banyans. It is not unusual to see a mongoose skitter across the road into the big-leafed tropical plants, or the wary shadow of a wild dog, wild cat or wild pig. This is untamed country, and though totally natural, it almost appears to be a contrived set on a Hollywood back lot, replete with great hanging vines ready for Lord Greystoke. As one drives closer to the sea and the house, there are more doves in evidence, kukui nut trees, coco palms and breadfruit trees, banana trees, torch ginger, flaming red kahili ginger,

and towering piles of coconuts.

The main house is snuggled down on a lagoon at the edge of a storybook sandy cove, a beach that looks like one of N. C. Wyeth's settings for a pirate illustration. The Victorian plantation house itself is straight from everyone's fantasy of Melville, Maugham, Stevenson, Rupert Brooke and Gauguin.

The house was built in 1910, on land that has been in the Shipman family for nearly a hundred years. At one point the estate consisted of some 70,000 acres, all the way from the ocean up the mountain. The Shipmans have remained in the cattle, land leasing and sugar plantation business.





TOP: Fiery croton leaves delight in the ideal tropical climate. ABOVE: A dedicated horticulturist, Herbert Shipman experimented with rare flowers and plants he cultivated in large Greenhouses a short distance from his residence. Since his death last year, members of the family have maintained the estate—a symbol of old-fashioned privilege as it once flourished in the islands. RIGHT. MacArthur palms and vivid red wax ginger thrive near the entrance to Mr. Shipman's home.

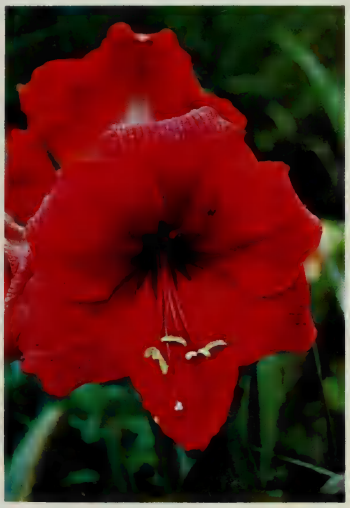


Herbert Shipman, who died in 1976, at the age of 84, used to joke about his missionary forebears: "They came to do good—and they did right well!"

No history of the Hawaiian islands can exclude the tremendous influence of missionaries like the Shipmans. In 1778 Captain James Cook discovered the Sandwich Islands, as he called

...a symbol of the grace and beauty of the Hawaiian Islands.

them, after his patron, the Earl of Sandwich. Cook enjoyed a friendly relationship with the Polynesians until his second visit the following year when he was inexplicably attacked and killed at Kealakekua Bay, Hawaii. After Cook, the warrior King Kamehameha I, the islands' most heroic figure, consolidated his domain in

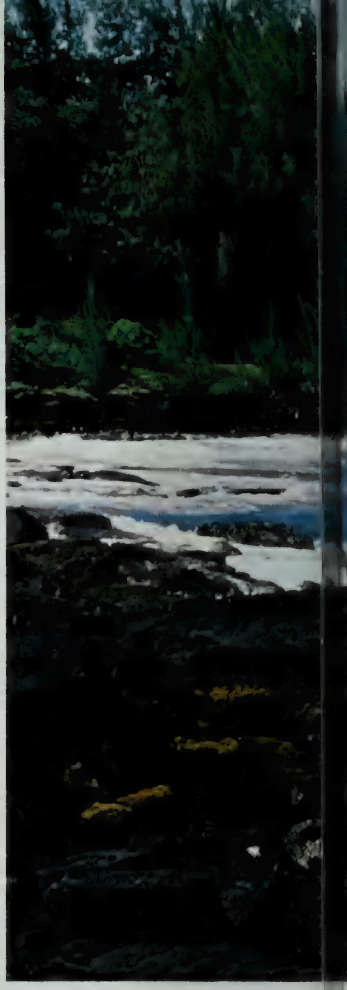


LEFT: A clump of Veitchia Joannis grows tall and thick near the Shipman family cemetery on the grounds. Of his missionary forebears, Herbert Shipman had said: "They came here to do good—and they did right well." ABOVE: A vivid amaryllis fulfills its showy promise.

1795, thwarted Russian designs upon his kingdom, eliminated Spanish pirates and established a peaceful productive reign, in which industry and trade were encouraged.

The arrival of the first missionary company from New England in 1820 definitely marked a new era. Fourteen other groups followed during the next thirty years: farmers, printers, doctors, teachers, ministers—and businessmen. The missionaries soon learned the Hawaiian language and began printing









OPPOSITE ABOVE: Petals of a proud hibiscus glory in the moist environment. OPPOSITE: Late afternoon sunlight shines through translucent Dieffenbachia leaves. ABOVE: The stillness of the idyllic and intensely private island landscape is altered only by the sound of waves breaking against the ropy lava called *Pohepohe*, deposited along the Puna Coast; not far away rises the great volcano Mauna Loa.

textbooks, newspapers, and bibles.

Some missionary men resigned from the mission and established small firms, which soon became large and today are operated by their descendants who belong to the Big Five—a group of industrial firms exerting powerful influence over the economy of the islands. The sandalwood trade with China, which had flourished during Kamehameha's reign, declined with the virtual disappearance of the wood and was replaced by the sugar industry. Island wealth was enhanced by the fabulously lucrative pineapple business, which resulted in the great canneries being built in the second decade of the twentieth century.

Herbert Shipman himself was alive when Hawaii was still a monarchy, Queen Liliuokalani being in the last few months of her short and troubled reign when he was born. Mr. Shipman—in addition to being a highly successful businessman, cattle rancher and conservationist; on the boards of art museums, the Pacific Tropical and Botanical Gardens, and otherwise active—was proudest of his successful fight to save the *nene*, the state bird of Hawaii, from extinction. For his efforts he was given a life membership in the Wildfowl Trust of England.

He was also a dedicated horticulturist, and in 1957 he was awarded the gold medal from the American Orchid Society for outstanding service. In the large greenhouses behind the main house there are dozens of rare flowers and plants with which he was experimenting at the time of his death.

Although Herbert Shipman had no offspring, he had sisters, and a nephew, Roy S. Blackshear, who runs the family business and intends to maintain the estate in all its pristine charm, as a symbol of the old-fashioned grace and beauty that once abounded in the lovely Hawaiian islands. □

Thinking in the Manhattan Manner





INTERIOR DESIGN
BY CHESSY RAYNER AND
MICA ERTEGUN
OF MAC II

THE RELATIONSHIP between fashion and interior design is a guarded one. Each preserves its own nomenclature and its own place in the complicated hierarchy of the decorative arts in America. Terms that are considered highly complimentary when referring to clothes—such as "elegance" or "chic"—sometimes acquire derogatory overtones in interior design.

And yet "chic" seems to be the only word that adequately conveys the work of MAC II. The design team of Chessy Rayner and Mica Ertegun specializes in a style that is so crisp, so direct—and yet so lightly frosted over with an ambience of divine rightness—no other word will do.

Mrs. Rayner and Mrs. Ertegun also have a reputation for a unanimity and calm rare in any partnership—especially, perhaps, among interior designers. Both agree that their strengths are not evenly divided. Mrs. Rayner, who speaks in a light sweet voice and obviously enjoys making words form vivid images, is involved with color, while Mrs. Ertegun, perhaps a more contemplative person, is sensitive to scale. They both possess the fine mechanism of reciprocity so vital to successful collaboration.

A recently completed apartment on Park Avenue is an epitome, on a scale smaller than their usual wont, of their finely stitched sensibility. The functional and visual heart of the space i the living room. With its generou dimensions of seventeen feet b thirty-eight feet, it is clearly a critica event in a relatively small-scaled se ries of rooms. Given this fact—and als the useful circumstance of there bein almost no corridors in the apartment- Mrs. Ertegun decided to consolidat the asset by reconstructing the door in the living room to ceiling heigh This device lends an almost imperi air to the space and permits a highl

The 17-by-38-foot Living Room of a Park Avenue apartment appears even larger, its central space left open and its furnishings grouped near the walls. Designers Chessy Rayner and Mica Ertegun have fashioned a pared-down look of quality, heightened by Oriental overtones. A Coromandel screen stretches across one end of the room, while stainless-steel panels encasing the fireplace extend to the ceiling. Works by Matisse, Bonnard and Degas adorn the uncluttered walls.



The rich hue of the glazed Dining Room walls is repeated in the Portuguese rug and in the living room sofa. Furnishings include specially designed lacquered tables, which pivot to become circles seating eight. Two 18th-century Korean vases flank a Monet oil.

ormal entrance to the dining room hrough white lacquered doors.

Mrs. Ertegun dwells happily, and at ength, on the question of surfaces, specially of the highly finished kind. This is not an indication of supericiality, but rather an involvement vith her particular concept of luxury.

"To me everything is rooted in uality," she says, poised on a living oom chair, dressed in her New York niform of chestnut and gray tones. 'Everything we do has a sort of unclouded visage, if you like. I love the hardness, the sureness, of mirrors and stainless steel. I'm fond of fabrics that have a discreet luster. And I'm fascinated by advances in lacquer work that make it possible for us to rely on modern processes rather than on Japanese craftsmen, whose art is dying out anyway. Our style is defined by this kind of perfection. It is the only way a modern room can work."

If the MAC II style can be defined exactly, it would almost certainly include concepts like ease and effortlessness. The accoutrements of the chic life—the flowers, the dresses, the gleaming hair of unselfconscious women—are seen at their best against rooms that are, in the best sense, completely sophisticated in themselves.



"Everything we do has a sort of unclouded visage."



Of course the guileless quality of a MAC II interior is achieved through the careful use of telling details. Expensively transparent objects in Lucite make up for their lack of ostentation by the endless refraction of polished surfaces and smooth walls.

The rooms clustered around the great central space are also short crisp lessons in MAC II's vernacular. The hall, lined in black mirror, is an exercise in minimalism, while the dining room is painted turquoise. A tendency to use "quotations" from room to room is another hallmark. For instance, the walls of the dining room pick up a color found on the living room sofa, while the glass hall is an elaboration of the motif of simplicity found in the fire screen with its translucent panels.

"Are we international in terms of style?" says Mrs. Rayner. "No, I don't think so. We have work in hand at the moment in London and Geneva—lots in Geneva—but really, I would say we're very New York."

But perhaps the most remarkable aspect of this partnership between two sensible articulate women is the mutuality of their design method.

"Oh, we just go in together and toss ideas around," says Mrs. Rayner brightly. "And as to who has the most influence in a given job—well, we just couldn't care less. Even people in the office are part of it, if they come up with something brilliant. The whole point to us is simply that creativity is the important thing. It doesn't matter whether Mrs. Ertegun or I thought of something in the first place.

"In the end, what we do is go into a space—this one happened to be very nice, but sometimes we get real horrors—and we open it up. To light, to color, to the influence of new ideas."

Clearly this remark sums up what the design world has long been saying about this energetic team. □

—*David Halliday*

The Master Bedroom is relaxed and warmed by neutral-toned flannel wall upholstery and a coordinated Stark carpet, simple curtains, and a pristine piqué fabric covering the bed and the fireside chairs. Chrome wall fixtures, a Venetian mirror and the marble fireplace offer contrasting hard surfaces. Painting by Saito.







ARCHITECTURAL DIGEST VISITS:
Marisa Berenson

PHOTOGRAPHY BY RUSSELL MAC MASTERS

THE HOUSE can be seen from far up the street. The recently painted terra-cotta stands out among its neutral neighbors. The walls of the house stretch around a curve in the road and give it formidable proportions—even in a Beverly Hills neighborhood accustomed to some grandeur.

It is clearly the house of someone who is not afraid of life, who expects and receives great pleasure from people, places and things. A warm charisma radiates from the house.

Marisa Berenson Randall, actress and "citizen of the world," has transformed, both inside and out, a house that was "all beige and brown, dark and very masculine," as she says.

Orchids bloom in baskets, plants climb the height of mirrored walls, surfaces are lacquered, printed or ribbed in silk. The rooms brim with color. Definition is unclear until Mrs. Randall herself enters, and then everything comes together logically.

"Part of living, for me, is to be comfortable," she says in a charming accent stemming from fluency in four languages. "You can walk into places where you don't dare sit down. I just love to be able to fall into pillows." She sits down in a nest of plump quilted silk the color of lilacs. There is not a straight-backed chair in the room; nor is there anything like a neutral color.

ABOVE: The ephemeral beauty of actress Marisa Berenson Randall highlights the colorful individualistic atmosphere she designed for her large Beverly Hills residence. LEFT: A mélange of rich textures, unusual colors and voluptuous lines converge in the exotic Living Room; designer Carole Mitchell coordinated the extensive transformation. A Jan Jones painting, mounted on the mirrored wall, relates to the many-pillowed quilted satin sofa that offers luxurious comfort. The large coco-shell table and the Chinese lacquered tables are from J. Robert Scott; the durrie rug is from Stark. Floral-patterned chair and ottoman upholstery here and on the following page is by Clarence House.





It was her grandmother, Els Schiaparelli, who said, "Color giv me ecstatic pleasure," and Marisa Be enson Randall follows the precept.

"There's every color here," she say "And I don't think any of them clas The flowers are all colors and they' mixed together. They don't clash." Sh looks around as if remembering a tim not too long ago. "It's really hard t believe that this house came togethe in two months. I owe a great deal t interior designer Carole Mitchell."

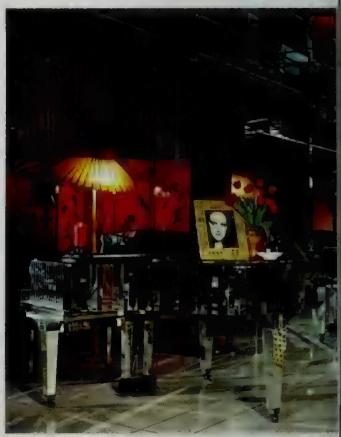
The front of the house had bee torn apart, and where flowers no bloom there had been "panels funny-looking wavy bathroom glass

"And there were brown and whit awnings everywhere. It looked like a Egyptian set." It was the bachelo house of James Randall.

"The day before our wedding," sh explains, "workmen were still paint ing, furniture was coming in, and ther were people everywhere. About a hur dred just dropped in."

At one time or another, Marisa Be renson Randall has called nearly ever major city in the world her home.

"Now that I'm married, I'm settle



ABOVE LEFT, AND LEFT: Further views of the Living Room reveal a glamorous chaise fringe by lush flowering plants, and a mirrored fireplace adorned with a portrait on glass of Mrs. Randall by Michael Vollbrach. Lightly scaled bamboo tables and lamps counterpoint substantial upholstered pieces. ABOVE AND COVER: A dazzling grand piano stands dramatically in a mirrored area of the Dining Room. OPPOSITE: The mirrored ceiling, outline in *faux*-tortoiseshell molding, provides anothe perspective of the opulent piano.









"I want a house to be like a garden, inside and out."

and love California, I must say. I lik the feeling that one is sort of living i the country, and I don't like big citie anymore. Here, you wake up an you're in a good mood. The sun is ou and everything is easy. You go outside and you don't have all the frenzy of th city hitting you in the face. You don come home a nervous wreck, either.

"I like living in a house instead o an apartment. I love the garden and love decorating. I have so many idea that I want to go on and on and d different things. I'm so happy that thi house isn't finished yet."

She nods toward a nearby spac painted red. The matching pool tabl and brightly lit juke box will be re placed by voluptuous seating fro Italy, and the colors will reflect th flowers that grow in the garden.

"After working with Carol Mitchell, I would really like to spen all my time decorating," she says. " have lots of friends who ask advice but I could only do rooms for peopl who have my own rather special taste

"My grandmother had amazin taste," Mrs. Randall says. "Her hous was absolutely full: paintings, sculp tures, books, a mixture of wonderfu strange things on the walls or piled o chairs and on the floors. When w were moving, it was unbelievable.

"We just got back from Hong Kon and my husband—who wasn't at a

PRECEDING PAGES AND ABOVE LEFT: A kaleidoscope of mirrors, and plants in profusion, increase the exuberant mood of th Dining Room. Two Wicker Works bamboo and brass bases support a large glass tabletop festooned with flowers; the Romanian kilim rug is from Stark. A vortex of color emanates from a painting by Tony King. LEFT: Lattice-work in mirror, on mirror, reflects the King painting on the facing Dining Room wall. An antique Chinese bamboo and lacquer chest holds porcelains purchased by Mrs. Randall i the Orient. OPPOSITE: A candle-lit dinner on the deck overlooking the pool is defined ir bamboo and flavored by azaleas.





interested in objects and decorating before—is now *worse* than I am. We have crates of Chinese pots and vases and screens and furniture coming."

She looks about the room and realizes that it has reached its potential: "I don't know where we're going to put it all, we'll just build outward, I guess—no, upward. The grounds aren't very large. I'd also like a greenhouse filled with orchids and gardenias.

"I want a house to be like a garden, inside and out. I love mixing colors and things. I don't think I'd ever do up a house from top to bottom in any one period, like the eighteenth century. The furniture, unless you find a wonderful table or desk, is not comfortable. It's too austere, too pretentious.

"If I had a castle in England, I would do it up entirely out of the period. I would have lots of fabrics and colors—and glass to let the sun come in. It would be a fantasy palace, because I guess I'm a fantasy person."

And like her present house, the castle would need Marisa Berenson Randall in residence to make the fantasy of it all come true. □

—*Suzanne Morrow*



LEFT: Delicate bedcoverings soften the effect of the Master Bedroom, while mirroring again reiterates Mrs. Randall's provocative design philosophy. "Since I enjoy having things around," she explains, "I could never live in a sparse atmosphere." All fabrics and bed linens are from J. Robert Scott. ABOVE: Niches for plants and objects embellish the Master Bathroom's marble tub enclosure. Says Mrs. Randall: "I want a house to be like a garden."



Cachet Defined

A Selective Blend in Bel-Air

IN BEL-AIR, a Los Angeles area of a certain palatial grandeur, there is a house of quiet splendor and—by comparison to its neighbors—of relatively small dimensions.

It is a house of enormous luxury, however, little understood by those whose criteria for grand living are manicured lawns and panoramic views. The house is tucked away on a plateau enveloped by hills growing with native scrub, and pines reaching high into the sky. Not a light or building in the city below can be seen.

"When the gates close behind me," says owner Reginald Friend, "I just close away the outside world."

Within are rooms transcending the ages, timeless compositions of form and light and sound. Splashing water from an outside fountain, music recorded at St. Mark's Cathedral, a single flame arranged with rocks and pebbles on the hearth, are as much a part of the design as Directoire furniture, muted colors, art and antiques.

Although a designer by training,



"You can't achieve quality any other way than by having it," says designer Reginald Friend, whose secluded Bel-Air home reflects his precise attitude. FAR LEFT: Soft neutral tones characterize the calm Living Room. Ancient Oriental objects and a pair of Adam wall sconces enrich the traditional milieu. Ribbed sofa fabric is by Scalamandré, rug by Stark. LEFT: Collectables include a bronze devil mask from Gabon and a Dutch wooden carousel mask. BELOW: A porcelain grasshopper regards the boxer Bill Neat in a hand-colored engraving.



PHOTOGRAPHY
BY RUSSELL MACMASTERS

"A suggestion is more interesting than a shout."



A beneficent Ming ancestor watches over a crystalline Dining Room table setting; American stretch glass plates, Baccarat stemware and Tiffany flatware share the glass tabletop with melons and artichokes.

Mr. Friend prefers the broader world of business: "I found that designing for other people takes a special personality and a great deal of patience. I did design a good deal of this house, the furniture and the arrangements."

He fingers the wood of a Directoire chair, cushioned in cream, trimmed in bluish cord and silk tassels.

"For the colors and fabrics," he explains, "credit goes to Leo Dennis and Jerry Leen. Both have great talents that they've developed to near perfection."

He leans against the arm of the sofa covered in the color of a winter sky.

"I have a strong feeling for quality," he says. "I wouldn't buy a piece if I thought there was a better one available. Quality can be difficult in designing. Good furniture and antiqu have subtle textures and shadings colors. I think you have to be careful the colors you put with them."

Outside, the blue sky turns gray the dusk. Candles burning through t day suddenly glow bright against t darkness. Shadows rise and f against the soft brilliance from ca fully placed lights. The quiet formali of the room by day becomes one beguilement, recalling a bygone era

"A suggestion is more interesting than a shout," says Mr. Friend.

Throughout the house subtlety of "suggestion" is everywhere. Dutch carnival masks, once polychromed, are today bare wood with only a memory of color. Seventeenth-century Spanish mirrors, glass hazy from age, reflect with soft diffusion.

Like the subtlety of suggestion, none of the collections or furnishings intrude. Time is needed in which to be aware of the many Oriental pieces: small twelfth-century bronze bowls, an astrological amulet of the fifteenth century. Often in an arrangement there will be a pomegranate, and everywhere there are suggestions creating a mood of halcyon calm.

"I try not to be too serious about my collections," Reginald Friend says. "I don't think inanimate objects are something I want to become too wrapped up with. It's wonderful to be able to enjoy them as much as I do, but there are other things in life.

"At the same time, I feel the seriousness of protecting them. When you think about it, an eighth-century jar has belonged to a lot of people in a lifetime. I'll have it for a very short time in its history. I'd hate to think that it lasted for twelve centuries, and I was the one to break it, or allow it to get broken. In that sense I am serious."

His penchant for finding the best often requires years of searching.

"There are really very few examples of anything that could be considered the best. It would be meaningless for me to buy a whole collection that belonged to someone else," he says. "Invariably there will be things that do not live up to my own taste and liking.

"At one point in life I thought I wanted to collect art as an investment," he says. "I bought some expensive paintings by well-known artists, and the result was that I ended up with what I think of as inferior art. To me it is more important to buy an absolutely fantastic painting than to be concerned with who painted it."

The value of what surrounds him lies in beauty: books for their bindings, or platinum plates for the way they reflect the light. Often he will





Directoire furnishings in the Library include a daybed in Scalamandré silk and a chair covered in Brunschwig & Fils textured cotton. An 1860 painting of a mother hen and her brood, and an Etruscan terra-cotta foot on the glass tabletop accessorize the informal framework. A Louis XV mantel is enhanced by Directoire commodes and an 18th-century Italian silver gilt mirror. Stroheim & Romann fabric covers the fireside chairs, also 18th-century Italian, and the French Empire chairs in the dining room.

The value of what surrounds him lies in beauty.



stop by the side of the road to pick a beautiful wild flower. His tastes are dictated by what he describes as love for the honest, pure, and simple.

"I like Shaker furniture and country furniture. Furniture that was turned out before the world became so industrialized is of much better quality and more thoughtfully done than most of what we see today. It's really a shame," he says, turning to look at the garden where a tulip tree blooms, its fallen petals resting on a green-black juniper.

Mr. Friend has created a space to an exacting measure of quality, but even more important, he has paid honor to the creative achievement of others—the gift of his appreciation. □

—Suzanne Morrow



ABOVE: Eighteenth-century German monkey prints define the Master Bedroom wall above a Directoire settee. Velvet upholstery by Stroheim & Romann. RIGHT: An African water buffalo mask is displayed on a Master Bedroom glass desk top, near an engraving of boxer Tom Molineaux. OPPOSITE: A gazebo nestles amid hillside landscaping.





China Trade Porcelain

Oriental Art for the West

TEXT BY JOHN GOLDSMITH PHILLIPS

THE ENCHANTMENT of China Trade porcelain lies in the careful blend of Oriental and Occidental traditions. To an ever more perceptible degree as the trade developed, the forms and decorations of this porcelain assumed a Western flair interpreted with an Oriental flavor. The appealing result has inspired the present enthusiasm for Chinese Export porcelain, drawing many new devotees, and delighting established collectors.

China Trade porcelain, or Chinese Export porcelain, differs only slightly from that the Chinese used themselves. It came into being through the demands of European, and later American, traders. Such characteristic forms as teapots, punch bowls and soup tureens evolved through this reciprocal trade. Strangely enough, the Chinese had no need for teapots. They simply added dried tea leaves, ground to a powder, to a cup of hot water. Teapots as we know them seem to have been made first for the Western market. The most typical has a round bowl, a plain handle, a straight spout and a domed lid. Toward the end of the eighteenth century, the cylindrical teapot appeared, patently of Western derivation and favored by Americans.

The assured, fluid shape of the typical China Trade punch bowl follows a tradition of form as old as Chinese porcelain. It differs from the proper Chinese bowl, particularly in size—punch bowls sometimes can be large enough to bathe a baby in. Essentially display pieces, such objects were often ordered by clubs or other associations whose insignia may appear upon their sides. Other painted decorations—city or country views, ships at sea, sporting events, floral designs, or armorials—were usually based on European prints. Smaller punch bowls, for domestic use, were similarly decorated.

The soup tureen, that monumental object in any dinner service, is essentially Occidental in shape. During the course of the eighteenth century its European origins became increasingly



OPPOSITE: Pair of Chinese Export large candlestick figures (court ladies); circa 1780; 16" high. Courtesy, Ronald A. Da Silva, Inc., New York.



ABOVE: Collection of Tobacco Leaf porcelain for the Portuguese market; Ch'ien Lung Period, 1736–1795. Courtesy, Fred B. Nadler, New Jersey.

LEFT: Made for William Fitzhugh, this massive urn is supported on four legs formed of lions and decorated with two scenes in the manner of the Wedgwood service made for Catherine the Great of Russia; 1790, 16½" wide. Courtesy, Heirloom & Howard, Limited, London.



RIGHT: Chinese Export porcelain sauce tureen with cover and base in the form of a field mouse; 8½". Courtesy, Elinor Gordon, Philadelphia.

clear. One notable type of tureen, p
pearing in many services towards h
century's end, is characterized by
handle or knob that tops the lid. U
ally in a floral motif, the har
blooms from its bed of leaves bel

Porcelain had been made in Ch
for several centuries before the f
Westerners, the Portuguese, reac
Canton, early in the sixteenth centu
responding to fantastic rumors of C
ental treasures. The basis for s
rumors was the variety of goods av



ABOVE: Three-hundred-piece Chinese armorial service of many rare shapes; Ch'ien Lung Period, circa 1795. Courtesy, S. Marchant & Son, London.

able for foreign sale in Canto
China's emporium for trade abro
Canton had been described by Ar
merchants as early as the thirteer
century, with mention of their go
silver, a variety of baser metals, pie
goods of silk in all colors, porcela
scented woods and drugs, rhinocer
horns, ivory, coral, amber and ebo

The Portuguese already knew
porcelain through the few exampl
that had reached Europe in the la
Middle Ages. These few pieces, tre
sured by kings as priceless rariti
were indeed possessed of a jewelli
quality when compared to their ov
dull European earthenware.

From the first years of the sixteen
century, Portuguese adventurers h



RIGHT: Chinese Export charger with arms of "Lauder"; Ch'ien Lung Period, circa 1760, 15" in diameter. Courtesy, Mildred Friedman, Royal Oak, Michigan.

casting covetous eyes on China. arly as 1515, Giovanni da Empoli, talian in the Portuguese service, e from Cochin in India that in na there was "the greatest wealth can be in the world. . . ."

1517 a Portuguese vessel with vanni aboard succeeded in sailing China's Pearl River to the port city Canton. Over the years Asiatic ers had learned to deal with the uctilious Cantonese bureaucracy, ugh Portuguese newcomers had to



LEFT: Sixty-seven-piece Chinese Export porcelain dinner service; extremely rare, with borders marbleized in tones of salmon enclosing reserves with bouquets of brilliantly colored flowers; circa 1750. Courtesy, Matthew Schutz, Ltd., New York.



Porcelain was then still a mystery to Europeans.

LEFT: Chinese Export porcelain punch bowl; late 18th century, 21½" in diameter, 9½" high. Courtesy, John J. Nelson Antiques, Los Angeles.

LEFT: Five-piece Chinese Export porcelain garniture decorated with red chrysanthemums; late 18th century. Courtesy, Bernard & S. Dean Levy, Inc., New York.

lern the hard way. Despite a Portuguese salvo of cannon fire, the Westeners were able to leave with a batload of valued merchandise.

The outrageous manners of the Portuguese who crewed the next ship to ch Canton, in 1519, caused China to ose the port to all shipping. Not until 57 were the Portuguese permitted to establish a settlement, down the Pearl ver at Macao. From there they were owed to trade once a year at Canton.

For the rest of the sixteenth century estern trade in China was in Portuguese hands. Surviving records of at trade are to be found in porcelain. w in number, these pieces are unirmly painted in an underglaze blue

continued on page 136





Aria di Bravura

Robert Tobin's Townhouse in New York

INTERIOR DESIGN BY NORMAN Mcd. FOSTER, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE

ERT TOBIN leads a rich life in the ld of the arts, of which opera is his motiv. He is a director of the Metolitan Opera and a trustee of the seum of Modern Art in New York. an Antonio he is both a museum symphony director, and he is a ctor and vice chairman of the rd of the Santa Fe Opera. His Manan townhouse is his third home, now his principal residence.

he New York house serves as a ter for conferences and meetings tive to his commitments in the arts, theater for evening entertainments receptions, and as the prime setfor an appropriately dramatic but rthodox collection of art.

obert Tobin was a major patron of late Eugene Berman, and his colion includes almost every opera set del that Berman ever executed, plus drawings of his original costume igns and many of his major paints. Mr. Tobin also collects twentieth tury Russian paintings and sculpe, and the gatherings of his guests complemented by the series of esting paintings of opera and ballet jects, which were originally comssioned by Serge Koussevitzky from thalie Gontcharova.

Obviously, orchestrating all of this—Empire antiques, the art and arcts—and creating a becoming backound for conductors, performers impresarios, was not the most tine of interior design assignments, the selection of Norman Foster, of rmel, California, for the task was seemingly as iconoclastic as the diverse elements of the project.

The choice was astute, however, for what might have been a predictably correct townhouse solution became—with the fresh viewpoint of a designer working somewhat out of his element—a home of personal eloquence.

As it turns out, Norman Foster is a former Texan himself, and Robert Tobin has been his client for some eighteen years. Ten years ago he designed the interiors of Mr. Tobin's San Antonio house, and over the years he has collaborated with him on the quest for prime Empire pieces.

The ceremonious splendor of the townhouse, which designer Foster describes as "more formal and dressier than I usually do," is rather removed from his usual style of decorating.

Built at the turn of the century, Robert Tobin's Park Avenue townhouse was remodeled in the 1920s by



signer Norman Foster created an propriately bravura setting for the fourteenm Park Avenue residence of the managing ector of New York's Metropolitan Opera, obert Tobin. OPPOSITE: A silver stag rests on a ss-topped brass and steel table in the richly pointed Drawing Room. Upholstery fabrics Brunschwig & Fils. ABOVE: Paintings of ra motifs by Eugene Berman adorn the awing Room walls.



More than the period homogeneity of the conventional Empire interior...



OSITE: Ballet and opera subjects by halie Gontcharova enliven the Dining/ ference Room. Silk damask table drapery marine-motif silver garniture from Mario cellati cover a rosewood and steel table.
VE: Swans glide along the frame of an ire mahogany bed in the Master room; painting of *Andromeda* by Eugene man. Stark carpeting complements the , two Empire chairs and a Regency table.

original owners. Mr. Tobin is only second owner, and this is the sec- d remodeling of the house.

The present remodeling provides a an, contemporary off-white back- ound—the original mahogany panel- is retained only in the library—to off the classic detailing and severe houette of the Empire antiques. ithin this simplification Norman ster stage-managed the interiors, to heighten their drama as social settings of moment, providing conversational clusters for a feeling of intimacy within grand spaces, and simultaneously permitting a free flow of traffic during large receptions.

Rather than the period homogeneity of the conventional Empire interior, Mr. Foster reproduces the owner's cadences in the decidedly out-of-period art and artifacts, and he lends his own assurance to give these antique-filled rooms a contemporary cast. The departures occur in such basic elements as the monochromatic English carpeting, which spreads, with unifying effect, through reception, drawing room and dining room. There is the designer's use of contemporary upholstery on a jewel of an Empire armchair and again on an elegant Empire love seat—the sort of knowledgeable irreverence that brings such museum pieces into current life, just as his simplification of silk pongee glass curtains or canvas Roman shades makes realistic contemporary statements. An opulent silk damask cover can be removed to reveal a thoroughly contemporary rosewood and steel table for dining or conference: not a contradiction, merely a change of set.

Like the opera he loves, the décor of Robert Tobin's townhouse represents a meshing of diverse elements to produce a highly complex form of expression. Together, the owner and the designer have managed to create a sense of splendid occasion. □

—*Lois Wagner Green*



Designing for Palm Springs

An Easterner's Approach

INTERIOR DESIGN BY ROBERT METZGER, ASID
PHOTOGRAPHY BY FRITZ TAGGART

DETAIL OF SOME sixty-odd miles of rugged southern alifornia terrain aside—including the 10,000-foot-high San to Mountains that forever separate Palm Springs from Gulf of Santa Catalina—a surprising percentage of the t's luxurious houses have an undeniably "beachy" And even if they don't look as though the sea is nearer it is, there is a rigid uniformity of interior design. "The Palm Springs look is very one-dimensional," says York designer Robert Metzger, who has just completed terior for the parents of one of his New York clients.

"They were quite right to take someone from out of town with a fresh mind and with a fresh approach that could give a more eclectic look," says Mr. Metzger. "I didn't particularly want the identity of Palm Springs. I wanted the house to look like it could be anywhere—at Lake Como, for example, or in Scottsdale. Almost anywhere at all."

The house, situated between the desert and the deep green sea of a golf course, is architecturally scaled to the majestic setting. Yet the house, rather than breaking the views, articulates them. The visually structuring grid of sixteen-inch-square glazed tiles marches in regimented order across the pool terrace and on through the house—playing tricks with proportion and perspective, emphasizing line and space but negating the mass of the architecture. The uncurtained, polarized glass walls and the central living room, sunk into a pit, do insist on uninterrupted volumes.

ner Robert Metzger created an expansive yet clearly defined at- here for a pavilionlike Palm Springs residence. OPPOSITE: The "chaise e of the neutral-toned Living Room is intended to have a quiet and pective mien. Swirl table by The Pace Collection. BELOW: A lowered and d seating area forms the nucleus of the same large room. Upholstery s by Brunschwig & Fils; rugs by Patterson, Flynn & Martin.





...the necessary indoor-outdoor balance.



"For a New York designer this kind of space is awesome," Robert Metzger broadmindedly explains. "We're used to a twenty-five by twenty-five-foot room, but here there's height and expanse. There's nothing scaled like this in New York—even with all our Southampton and Easthampton beach houses. I remember getting off the plane and thinking I'd walked into a movie set. I loved the architecture!"

With such commissions behind him as redesigning the Waldorf-Astoria's palatially proportioned Empire Room, Robert Metzger is familiar with space on the grand scale. When he "walked into a movie set," he knew his lines.

"Although it's a single room, I wanted to divide my areas," he says. "But I didn't want to lose the space, so I 'vignetted' the different sections—the card area, the sunken living room, the library, the chaise for being alone—all without losing a perimeter to walk around and look at the art on the walls or look out at the view."

The designer likes to create certain visual complications and mysteries: "There should always be something around the corner, something that goes further." The antiqued silver leaf screen next to the chaise, for example, creates a wall without being a wall. And the diverse visual rhythms of the seven totemlike sculptures at one end of the sunken living room and a pair of tall, lacquered Chinese palace candlesticks staking out the limits of another area divide and complicate and enliven—without interrupting or losing the pervasive openness of the pavilion.

"It's 115 degrees during the day and cold at night, and they have sandstorms and this and that," Mr. Metzger points out. "There were so many physical considerations. The mirrored ceiling in the library had to be earthquake proof. In New York we don't have things to think of like hot desert sun, sandstorms and earthquakes."

It was essential to harmonize the interior and the terrace, for the house is very much "a house with a pool," but the somewhat domineering pool area has an importance that almost seems to suggest "a pool with a house."

The owners had chosen a colorful and visually assertive tapestry to resolve the dining end of the pavilion, and some way had to be found to balance it outside—to bring color and animation onto the terrace. Mr. Metzger's solution is, in his own words, "dramatic and in good taste."

He echoed the colors of the striped canvas cushions on the poolside wicker furniture by having artist William Tapley paint a geometric abstract fresco across one wall next to the pool. This served to maintain the necessary indoor-outdoor balance with the tapestry.

"I like the feeling of outdoor art, but I hate sticking things on walls, so the fresco's perfect," the designer explains. "It looks marvelous during the day. There's a huge valance light above it, and it looks just as spectacular at night. The fresco is always with you. Inside, outside, it just flows."

For Robert Metzger, California was "totally a new thing," and the Palm Springs house an abrupt departure from his many East Coast interiors. But he states emphatically that designers must have the ability to adapt. "You just have to be ultraprofessional," he says, "and you have to respect your clients' taste and translate their wishes into reality.

"You can't afford to be tricky—no 'signatures,' no clichés. But as long as the size and color and proportion are right, there is no doubt that almost anything goes." □

—*John Loring*

OPPOSITE: A mirrored ceiling above the library area extends a Paul Jenkins painting and balances the horizontal flow of space. Sofa and ottoman fabric by Clarence House. ABOVE: A continuous grid of ceramic tile unites the extensive pool area with the interior. Outdoor furniture by Wicker Works.

A Rich Mixture of Periods

Buoyant Penthouse Living



INTERIOR DESIGN BY BURT WAYNE AND JOHN DOKTOR
PHOTOGRAPHY BY NORMAN MC GRATH

FOR TWO DESIGNERS—the one from a fashion background and the other from an interior design background—to find that they share a taste for Renaissance furniture is something of a coincidence. To find that the couple who are their nearest personal friends share the same taste suggests unusual good luck. For the friends of the designers to become clients and for the four of them to realize an interior that gives full range to the imagination and impressive talents of all is a miracle—the kind of miracle that could only happen in a penthouse high above Manhattan's Central Park.

After two years of searching out the ideal "house in the sky" for their best friends, interior designers Burt Wayne and John Doktor came upon the ideal penthouse, surrounded with garden-sized terraces and with the essential view of the park. It had a magnificently proportioned living room, a perfect twenty-foot cube with four evenly placed terrace doors looking out on what has now become a lush surround of vegetation, punctuated with a profusion of potted flowers. However, despite a unique kind of balance to the flat's physical layout, problems waited outside of the luxuriously proportioned living room.

"A lot of work had to be done on the closets," John Doktor explains, "simply because there weren't any. To solve that, we built out. Space was at a premium, and everything had to be fitted within an inch of its life."

Burt Wayne and John Doktor like to

Burt Wayne and John Doktor searched for two years to find the ideal penthouse for their closest friends. ABOVE: Rough stucco walls shape the Living Room, whose four arched Palladian doors lead to terrace. A 17th-century French Renaissance chair and an 18th-century rock crystal and amethyst chandelier blend with contemporary furnishings. OPPOSITE: Foliage on the Terrace softens the view.





be "specific," and every fitting throughout the penthouse is ingenious and highly workable, thanks to their great accuracy of detail.

Happily, the furnishings presented virtually no problems. Designers and owners believed in an identical principle: "If it deviates from the contemporary, then it's Renaissance."

"There are no rules to abide by," they say. "There is nothing that is 'wrong.' There is no such thing as something being 'out' or something being 'in.' Used properly, anything is valid. It can't be said that a French room is more valid than an English room or that an English room is more valid than a contemporary room."

"We live in the twentieth century," Burt Wayne continues, "and therefore should live by that standard. Suede, steel, and glass are all twentieth century approaches. But I can't stand contemporary woodwork as such. Renaissance furniture has the same strength and bulk as contemporary furniture, but its wood gives a pleasant warmth that you can't usually find in the completely contemporary."

John Doktor agrees: "My first love while studying at the Parsons School of Design was French, then English, then contemporary—and then Renaissance. Renaissance is an honest kind of furniture. I like the warmth of the wood and the carving. It works well with steel and glass, and it's a 'universal' style; it's not especially French or Italian or Dutch. There's the same sense of style and quality that you find in some contemporary furniture."

The forthright mixture of strong styles in the penthouse is filled out with the owners' diverse collections picked up in the course of travels—collections that depend entirely on where they traveled, on a sensuous appeal, a feel, a look, without thought or concept of intrinsic value. The collections interact in a way that is personal and exciting, and they make the somewhat empty interiors dramatic.

"The furniture and objects are remarkable, but the design isn't a furniture story," explains Burt Wayne. "It's a 'mood' story. The penthouse was not designed as a tribute to John and myself. There is a mood here that is definitely the characteristic of our friends. It conforms to their needs, and

ABOVE: Another view of the Living Room includes paintings by contemporary South American artists: two works by Pacheco above a 17th-century Italian desk and an Armando Morales oil between the doors. Lee/Jofa fabric covers the Henri II desk chair. OPPOSITE: A French iron scrollwork overdoor and carved antique fruitwood doors introduce a change in mood: The designers used a Brunschwig & Fils paisley fabric in the warm Dining/Sitting Room.









...the transcription of a very personal mood.

it was our task to fulfill those needs."

Part of the feeling that the owners wanted was a kind of country mood, and the penthouse has a very European flavor, reminiscent of the farmlands outside of Paris or the hills of northern Italy. It is a mood of contrasts: of the play of delicate fabrics against carved Renaissance wood, fabrics and periods melting into one another, the play of stucco and tapestry, of patterned carpet and whitewash, of some unexpectedly complementary textures.

The décor has great richness and no pretensions at all. If there is a key, that key lies not in richness alone but in the transcription of a very personal mood.

"Good things happened on that project!" recalls John Doktor. "We were always in tune, with the same goals in mind. We didn't have to sell ideas. The owners' tastes and ours joined, and all our efforts were harmonious. There was no question of blind faith, and their understanding allowed for electricity and excitement. It is one of the few designs that—in spite of hard work and tremendous effort—I was sorry to finish. It was joyous. That's how I would describe it." □

—*John Loring*

LEFT: The Master Bedroom, happily open to the lush terrace, exudes a European ambience. Here woods are stripped and polished, the crown molding done in *faux* tortoiseshell. A 17th-century oil and a collection of 18th-century architectural drawings adorn whitewashed walls. ABOVE: Antique Aubusson tapestries covering Master Bedroom closet doors exemplify the fine detailing.


TROPON.
ES
L'ALIMENT
LE PLVS
CONCENTRÉ

Posters Revived

An Ephemeral Art Endures

TEXT BY BEVIS HILLIER

IT IS SOMETHING of a miracle that so many top quality old posters have survived. Unlike the "psychedelic" posters of the 1960s, they were not created as works of art to be hung on living room walls. They were ephemera, mere advertisements, to be pasted up on the hoardings and left there until pulped by wind and rain. How did so many escape? Partly because devoted collectors stole out at dead of night with ladders and buckets and sponges and removed them from the hoardings. Partly because a collecting craze grew, first in France, then in England and finally in America—a craze to which special shops catered in the late-nineteenth century. Enthusiasts even had their own cult magazine, *The Poster*.

In general, collectors are not interested in the old woodcut broadsheets or letterpress-only theater posters of the eighteenth and early nineteenth centuries. They confine their covetousness to the pictorial poster. With the possible exceptions of Wedgwood Fairyland luster wares and china fairings (the little trinkets given as prizes or sold at fairs in the nineteenth century), no class of antiques has increased in value in the last ten years so dramatically as posters.

Philip Granville, a pioneer London dealer in old posters, sold a poster by Alphonse Mucha to the Victoria and Albert Museum, London, for £ 210, in December, 1965. It was in the swirling, high Art Nouveau style and advertised the Dumas fils play *La Dame aux Camélias*. Granville considers it Mucha's best poster. Today he has in stock another Mucha poster, for Monte Carlo. It is priced at £ 3,630—"and I know that's not outrageous," says Granville.

What accounts for the boom in old posters? Interest was first aroused by the Beardsley and Mucha exhibitions in London in the early 1960s, closely followed by books on Art Nouveau by Robert Schmutzler, Maurice Rheims and Mario Amaya. New books on poster art helped to swell the interest. In the age of multiples, someone recognized the commercial potential of an art form that could be afforded by people who had neither the desire nor the means for canvas oil paintings. Posters in the 1960s became the medium of flower people, psychedelic art and household icons of pop idols. With new posters commanding such universal attention, it was only natural for art historians to take a fresh look and reevaluate the old ones.

The first really successful pictorial poster was Frederick Walker's design for Wilkie Collins's *The Woman in White*, a



OPPOSITE: *Tropon*, Henry Van de Velde, 1899. Color lithograph; 43½" x 30¾". Courtesy, Reinhold-Brown Gallery, New York. TOP: *Sarah Bernhardt*, Alphonse Maria Mucha, 1896, signed by the artist. Color lithograph, 30¾" x 22". Courtesy, Art Studio Margo Flatau, Los Angeles. ABOVE: *Eldorado. Aristide Bruant dans son cabaret*, Henri de Toulouse-Lautrec, 1892. Color lithograph; 59½" x 39½". Courtesy, Lords Gallery Ltd., London.



SECESSION

49. AUSSTELLUNG

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STEINDRUCK ALB. BERGER WIEN VIII.

stage adaptation at the Olympic Theatre, London. Engraved on wood by W. H. Hooper, it showed a heavily cowled woman, with her finger at her lips, opening a door to a starry night. Walker died tragically young, of tuberculosis, in 1875. The next great pictorial posterist was Aubrey Beardsley. In 1894 he designed the Avenue Theatre poster, which changed the whole idea of the poster in England.

The poster craze of the 1890s had something in common with the poster revival of the 1960s. In the 1890s young people were casting off the oppressive moral restrictions of the Victorian age and dabbling in "strange sins," absinthe and epigrams. In the 1960s the young were taking advantage of their new affluence to assert their own life styles. Both treated life as something of the moment, ephemeral, disposable. Utamaro, Harunobu and the other masters of the *ukiyoe* Japanese print, from whom the great European posterists learned so much, had a similar outlook on life—the name of their school meant "the floating world." For such a philosophy, the perishable poster was an ideal expression. It too had its brief hour of flaunting color and influence before it faded.

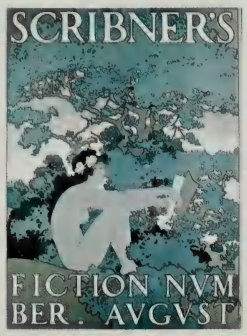
In the 1890s there was one supreme center: Paris. It was to Paris that all the young artistic hopefuls came, to spend their days under the tutelage of the staid old brown-varnish masters of the Parisian art academies, and their nights in Montmartre. In Paris, one felt the pulse of the age.

The first of the great French posterists to come to the notice of the avid collectors was Jules Chéret. He was born in 1836, the son of a journeyman typographer in Paris. He was apprenticed to a lithographer and later to a printer, for whom he designed menus, wedding cards and funeral announcements. He went to London, where he designed a catalogue for the still thriving furniture store Maple's, and was deeply impressed by the paintings of J.M.W. Turner, the first true Impressionist. From Turner he took his brilliant sunset colors; from the Japanese print, his gift for *mise en page*—the artful disposal of the elements of the composition on the sheet. Chéret's posters evoke *fin-de-siècle* Paris even more irresistibly than do novelist George Moore's *Confessions of a Young Man* or the wistful recollections of Colette.

Chéret's work was a big influence on the greatest of all poster artists, Henri de Toulouse-Lautrec. Lautrec adopted from Chéret his brave color and *mise-en-page*. But where



OPPOSITE: *Secession 49 Ausstellung.* Egon Schiele, 1918, Vienna. Color lithograph; 25" x 20". Courtesy, Serge Sabarsky Gallery, New York. RIGHT: Poster for The Century Magazine, Louis Rhead, 1898. 21" x 11". Courtesy, Angus Whyte Gallery, Boston.







ABOVE LEFT: *Scribner's Fiction Number, August,* Maxfield Parrish, 1897. 19¾" x 14⅜". Courtesy, Lords Gallery, Ltd., London. ABOVE RIGHT: *Saxoleine,* Jules Chéret, circa 1895. Color lithograph. 5⅛" x 3½". Courtesy, Angus Whyte Gallery, Boston. ABOVE: *Marco Polo Tee,* Ludwig Hohlwein, 1910. Color lithograph; 42⅝" x 29¼". Courtesy, Reinhold-Brown Gallery, New York.

BELOW LEFT: *Sensacional Liquidacion*, Mauzan, circa 1928. Color lithograph, 61" x 40". Courtesy, Frederica Harlow Gallery, New York. BELOW RIGHT: *The White Slave Traffic*, Theophile Steinlen, 1895. 63" x 48¾". Color lithograph. Courtesy, John Campbell Fine Art Ltd., London. RIGHT: *The Savoy*, Aubrey Beardsley, 1896. Poster, 68 cm. x 56 cm. Courtesy, Fratelli Alinari, Rome. OPPOSITE: *Etoile du Nord*, A.M. Cassandre, 1927. Color lithograph, 42⅞" x 31". Courtesy, Reinhold-Brown Gallery, New York.







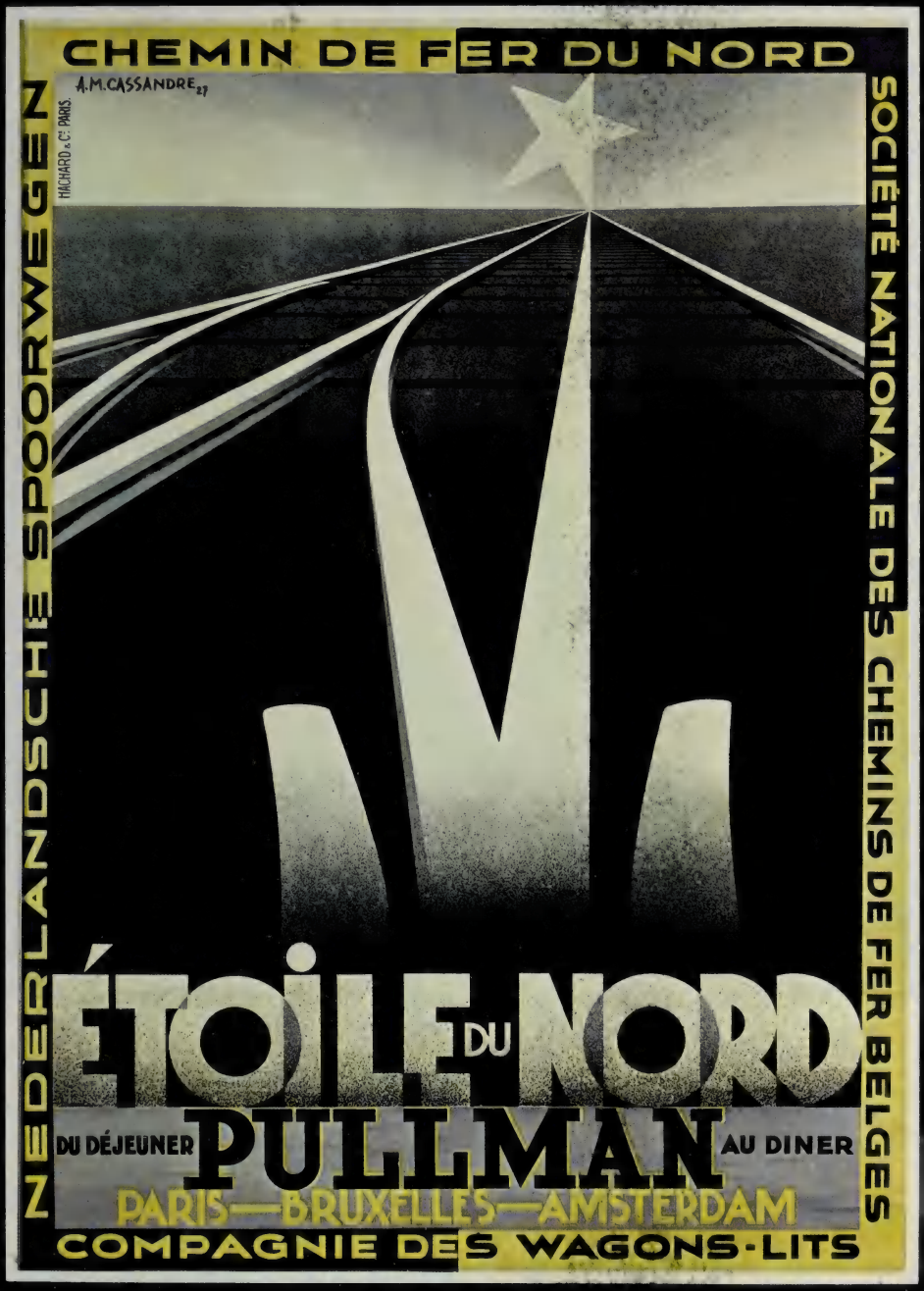
Chéret was vivacious, Lautrec was also powerful and satirical. Where Chéret put a charming gloss on reality, Lautrec—who had cause enough to know the brutality of real life—was honest. Toulouse-Lautrec's posters had the same kind of impact in Paris as Beardsley's had had in London.

The English posterists, many of whom had had a Paris training, produced doggedly English versions of the Chéret and Lautrec styles to advertise Colman's mustard, Veritas gas mantels and slightly risqué theater shows. John Hassall and his friend Dudley Hardy were the leaders of this school. But the finest English posters of the turn-of-the-century were by the so-called Beggarstaff Brothers (James Pryde and Sir William Nicholson) who took their old English name off a piece of old sacking they found in a barn, and designed posters to match—works of yeoman strength, advertising commodities as various as cocoa and *Hamlet*.

If Toulouse-Lautrec was the principal model for the English poster artists, the American posterists took their main inspiration from Beardsley. Will Bradley, who was born in Lynn, Massachusetts, in 1868, began as a shameless imitator of Beardsley; but just as the Beggarstaffs forged from Toulouse-Lautrec's style something unmistakably British and their own, Bradley injected into the languorous manner of Beardsley a pushiness and dynamism natural to a man who had had to fight his way up from being a printer's devil in Michigan. Though Bradley's style was as delicate and fastidious as Beardsley's, he seemed to feel no difficulty in adapting it to extol the merits of Bar-Lock typewriters or Victor bicycles. He had a commercial acumen quite lacking in "the Fra Angelico of Satanism," as Roger Fry once called Beardsley. Other Beardsley apostles in America were Louis Rhead, Ethel Reed and G. F. Scotson-Clark, who had actually been at school with Beardsley in Brighton, England, and had come over to New York to spread his artistic gospel. Of the leading American posterists, only Edward Penfield, who designed many advertisements for *Harper's*, entirely escaped the Beardsleyan influence by studying Beardsley's own influence, the Japanese print.

Posters were among the main "carriers" of Art Nouveau, but some of the finest posters are also in the Art Déco style of the 1920s and 1930s. Particularly sought by collectors are the gloriously streamlined designs of "Cassandre" for the French railways; the advertisements by Charles Gesmar for the fabled singer Mistinguette; and the posters for German products by Ludwig Hohlwein, Julius Klinger and Jupp Wiertz. The best of the English Déco posterists was E. McKnight Kauffer, from whom London Transport commissioned many posters for the buses and underground trains.

So far, the posters of the "psychedelic" era have not become valuable. But inevitably they will. Meanwhile, prices for the old masters of poster art continue to rise. Whether depicting riant girls with flaming coiffures, who brandish oil lamps like Holy Grails and flirtatiously pour "Pippermint" by Get Frères into thimble glasses, or depicting the ephemeral Pop stars of today, posters are a strong statement. They are art once lived and to be lived with. □


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Evolution of a Suburban House

The Advantages of Change

INTERIOR DESIGN BY MAURICE BERNSTEIN
PHOTOGRAPHY BY RICHARD CHAMPION

"IT WAS ONE of the most difficult projects I've ever worked on," says Maurice Bernstein in an uncharacteristically solemn tone. The designer, who has something of a reputation for a cheerful way with words, is describing a recently completed house in Westchester, New York, whose owners are intimate friends of his.

"And that was the root of the problem," he explains, his mood changing and becoming animated. "You see, I've been working for this particular couple for twelve years. We've never had a single disagreement in all that time! Obviously I wanted to keep the record intact when we took on this new house. People are mistaken to assume that it is easy to deal with clients, even when you've had years of rapport. Actually, the contrary is true. How to be original—even a little audacious—with people who have always treated you as one of their close friends? Frankly, I told them that I wouldn't be in the least hurt if they chose another designer for the project. I felt that perhaps we knew each other a little too well. But they wouldn't hear of it, so I was confronted with *this.*"

Mr. Bernstein makes a gesture that is both modest and all-encompassing, eloquently describing his reaction to the blandness of the original house.

"It was a 1950s structure," he says, "that carried over all the disadvantages of the 1940s. In my opinion few American houses of distinction were built in either decade. Anyway, all the fashions of that time were reiterated with abundant clichés. The ceiling-height windows, too far from the floor for a view, but cunningly placed in order to lure the sun in at an ungodly hour, imitation rustic brick fireplaces—well, I'm not going to go on. As you gather, a clean sweep was indicated."

One of the things that made the house desirable, however, was the quality of the site, both compact and open. Initial decisions were easy. Mr. Bernstein hired the architect Armand Benedek and his associates to put in a swimming pool as well as tennis courts. Once the restructuring of the external environment began, the designer was able to turn to the interiors and give full rein to his own fantasies.



"A clean sweep was indicated," says designer Maurice Bernstein, of the Westchester County, New York weekend residence he completely remodeled. OPPOSITE: Mr. Bernstein planned a swimming pool that would seem a natural attribute of the luxuriant suburban site. The steel sculpture of two figures is by William King. ABOVE: An Entrance Foyer skylight illuminates a John von Wicht oil and an Alexander Calder lithograph. The designer specified that large-scale furnishings be used to compensate for a relatively undistinguished fifties architecture. Chair fabric by Brunschwig & Fils.

" 'Do whatever you want,' said the owners," explains Mr. Bernstein. "By then I was in a very calm mood, and I certainly needed to be lucid.

"First of all, I always consider what I have to work with. 'What is salvageable, or improvable?' I ask myself. In this case, there were some good materials, such as the travertine flooring in the foyer. I retained this, and cleared away a sort of macabre greenhouse the previous owners had allowed to clutter up the skylight, and *voilà!* we had created a lovely and useful art gallery!"

It is essentially through the use of skillful cosmetics, rather than through radical remodeling, that the designer creates his particular effects.

"One problem," he explains, "was the reckless way in which the original architect had endowed the place with bedrooms and bathrooms. Well, perhaps this also reflected the social conditions of the 1950s! We did telescope three bedrooms into what I consider something of a triumph—the screening room."

By now Mr. Bernstein has gained

...making a pocket-sized apartment look twice its size.



something of a reputation as the creator of a particularly suave and technologically superior breed of private cinema. (See *Architectural Digest*, January/February, 1977.) Certainly it was no surprise to find one here.

"It's come to the point where my clients who don't have screening rooms have become quite paranoid about them," he confides. "This one has all the refinements of a real theater: a sloping floor, perfect acoustics, professionally equipped projection booth. And I designed everything in the space, paying special attention to such details as the accessibility of every chair to a convenient tabletop."

This ingenious design leads Mr. Bernstein into a discussion of other elements that he designed for the house: "Actually I am responsible for designing virtually everything here. In certain cases one has to use furniture as a substitute for architecture."

His reputation is basically rooted in his careful manipulation of small urban spaces. He is a master at making a pocket-sized apartment look twice its size. How does he feel about this sudden transfer to greener pastures?

"Quite simply a challenge," he says. "You know, we can get too used to doing things in a certain way. It's like finding a fashion that suits you; it's tempting to go on wearing shirts with button-down collars, if you're comfortable with them—even long after they've gone out of style. Well, design doesn't have such a short life, thank goodness, but there *is* the temptation to stick with the safe and the passably clever. I mean I do have a sense o



manipulation. I can create the illusion of space in a shoe box. So it is stimulating to graduate to at least hatbox size! A definite change of pace."

And there are other pleasures associated with the kind of crisp country house that Mr. Bernstein has created, ones he by no means disparages: "How delightful it is for people to come here on summer evenings and play tennis, swim in the pool, have a marvelous dinner—and then watch a movie, flawlessly presented!" □

—*David Halliday*



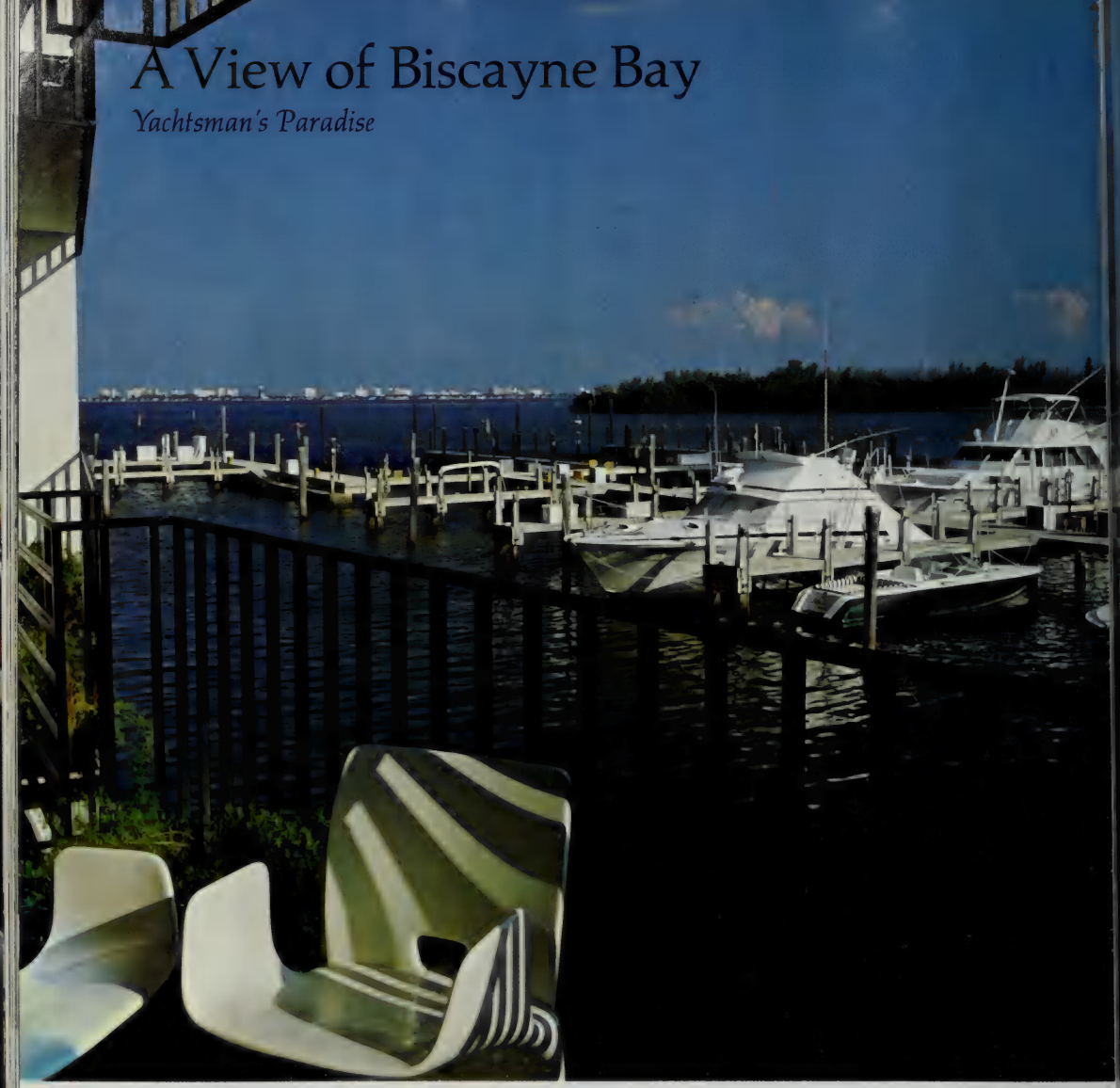
ABOVE LEFT: Bold strokes of color in a large Dzubas painting energize the light open Living Room. Regency chairs and a drop-leaf table blend smoothly with commodious contemporary furnishings. Fabrics by Clarence House, carpeting by Edward Fields. ABOVE: Dark lacquered walls deepen the mood of the Dining Room, giving diametric contrast to a Tom Holland painting. Period English furniture rests on a Stark linen rug. FOLLOWING PAGES: Designer Bernstein created a voluptuous screening room from three of the seven original bedrooms. Guests, watching the Warner Bros. film *Outlaw Blues*, may stretch out in specially designed front row floor seats. Suede cloth wall upholstery and wool carpeting by Clarence House.





A View of Biscayne Bay

Yachtsman's Paradise



NINA AND CURTIS DE WITZ live on a grand scale, even though their Florida residence is a compact one-bedroom apartment. The couple—she is from California, he from Florida—also own a terraced home in Beverly Hills and a handsome nine-room apartment on Park Avenue in New York City.

The small apartment in Miami's Palm Bay Club has become their main residence, because Mr. de Witz is associated with the development of the club. They now spend only brief periods in their homes on the East and West coasts. So they chose interior designer Howard Perry Rothberg to provide them with a compatible way of life in a 1,200-square-foot condominium overlooking Biscayne Bay.

It was a fortunate circumstance for the owners that Mr. Rothberg was so familiar with the Palm Bay Club, and the requirements of living there. In the past he had designed several larger apartments there—including one f his parents—and he knew all that w necessary for comfort and style.

The way of life enjoyed in the cl does require some special consider tions: a place to entertain guests, i vited on impulse but accustomed the best in food and surroundin room enough to store extensive war robes for all climates and all seaso and a very private haven in which retreat from all the many activities.



All of this, of course, had to be accomplished with style and panache as well—qualities for which Mr. Rothberg has always been notable.

"Howard knows how to live," says a devoted friend for whom the designer has done work for twenty years. "He was brought up with fine things around him, and he designs for people who live as well as he does himself."

Perhaps the only complaint anyone ever has is that he is liable to start a project rapidly—and then spend endless time with final details.

"Exactly right," he admits freely. "That's how I operate. I don't deliver everything in one big department store package. I do the basics, and then it's up to the owners to become involved with all those things that make a home personal and individual.

"It may take a long while to find the exact painting or piece of furniture necessary. That's part of the service I provide. My clients find it exciting to enrich their lives with a serious study of art and antiques—of painting and sculpture, of crystal, china and silver.

OPPOSITE: From the terrace of their Palm Bay Club apartment, Mr. and Mrs. Curtis de Witz enjoy a clear view of pleasure craft docked at Biscayne Bay, and the Miami Beach hotels in the distance. ABOVE: Since Mr. de Witz is the club's director, the Living Room was designed to accommodate frequent entertaining. Scalamandré velvet covers ample lacquered rush and bamboo seating.



ABOVE: "Nina de Witz wanted blue," says designer Howard Perry Rothberg—so he used eleven shades of it throughout, sparked with white. The airy Bedroom is characterized by a sprightly floral fabric and lightly scaled turn-of-the-century wicker furniture. OPPOSITE: At dusk the often-animated view of colorful sailboats and yachts seen through thickly fringed draperies turns calm and quiet.

If they select things I find in bad taste, I do manage to fight it out with them!"

With his own rigorous canons of taste and his understanding of the way of life called for by the Palm Bay Club, the designer began quickly to give the small apartment belonging to Mr. and Mrs. de Witz the maximum effect.

He arranged a bar that also serves as a kitchen, a dining area that converts to a backgammon center, a formal living room with museum quality antique pieces and a bedroom that accommodates a canopy bed and a spacious and well-organized dressing room. The result is an apartment suited to entertaining as well as being able to accommodate the vast wardrobe required for the social season.

Although the space is long and narrow, glass doors leading to a terrace at one end open the apartment to the sun. Thus it is possible, from any vantage point in the apartment, to see an animated mural of life in the subtropics. Luxury yachts pull into the club docks, and from the apartment Curtis de Witz can identify the passengers, even before he can classify all the colorful signal flags.

Beyond the docks, water skiers provide a continuing marine show as they skip over the waves, trailed by brightly colored sailboats. Beyond the sails is the graphic-arts backdrop of the Miami Beach hotels, silhouetted in the sun. Everything conspires to give the owners the illusion of living in a secure but well-appointed crow's nest.

"Nina de Witz wanted blue," says the designer. "She's a petite blonde, and blues don't overpower her. And, since the space was so small, I used blue throughout, with white as an accent. I count eleven shades of blue—the darkest tone on the living room walls. Curtis calls it 'Gulfstream blue.' "

Mr. de Witz finds the apartment exactly suited to his business needs. He enjoys stepping out on the terrace and shouting encouragement to club members setting out for a day's fishing.

He can call down to comment on a friend's tennis strategy or invite the victor of a match up for a celebration drink. From his perch he can spot the *Blackhawk* coming in from a Caribbean cruise or identify *Buckpasser* steaming down for the day from Palm Beach. He has ample time to change his clothes and reach dockside to greet voyagers before the mooring lines are out.

Howard Rothberg found the compact apartment to be an unusual challenge: "Nina and I shopped all over the world. We didn't miss a stop along the way. And we couldn't have been more thorough if we had been planning to turn the Taj Mahal into some sort of a furnished condominium!"

The designer used white draperies in the living room, defining their outline with fringe. Over one of the woven reed sofas he used one of Nina's favorite paintings, *The Kiss*, by Balcomb Greene. The fabric on the sofas is a blue and white traditional



rint. The one whimsical note in the oom is a glass-top coffee table supported by a set of antlers.

Mr. Rothberg is pleased with the compartmentalization of space without any apparent sense of restriction.

"The Delft blue Mexican tile on the bar is decorative but practical," he says. "It also serves as a kitchen counter. The ample width of the counter conceals a dishwasher, ice maker, microwave oven, grill, refrigerator and some small appliances. The wall behind the counter holds fine glassware plus bits of nonsense memorabilia to give it all a party air."

The antique Venetian desk is also a dining table and the top reverses to display an inlaid wood game table.

"I gave the owners a bar, kitchen, dining room, library, game room, private sleeping quarters and a formal living room," says the designer, "all in the confines of about 1,200 square feet. They were accustomed to such facilities and I didn't think they could live comfortably without them."

He believes the assignment was excellent training: "Every designer should work in miniature now and then. It's a fine education for the era ahead of us when we will all be called upon to work on a smaller scale. The grand house may be finished, but living in grand style goes on." □

—*Agnes Ash*



North African Reverie

Roman Architect Captures the Magic of Islam

ARCHITECTURE AND INTERIOR DESIGN BY TONI FACELLA SENSI
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

WHEN ELSA SCHIAPARELLI crested the wave of high fashion in the 1930s, one of the first things she did was to treat herself to a charming little villa in Hammamet. It was not much more than a plain whitewashed Algerian bungalow set back from the beach in a sprawling garden of aloes and eucalyptus, where she could enjoy the company of other distinguished summer settlers from Paris—such as conductor Georges Sebastian and André Gide. In those days Hammamet was for the very few: a small bastioned kasbah pointing like a white finger into the North African Mediterranean, with an endless curve of white empty beach that eventually lost itself in the mauve mountains beyond Monastir.

Today Hammamet is a different thing altogether, but miraculously it has retained all its charm. The period after World War II brought the Italians: designers, art dealers, actors. It brought Peggy Guggenheim as well, and she acquired the Schiaparelli house. No longer the retreat for a few Parisians, tiny Hammamet suddenly found itself in fashion. Warrens of Arab houses in the Kasbah were dismantled, restored, decorated; *souks* were cleaned to welcome the crowds of Europeans from the big white hotels that now paraded solemnly along the shore. Entertaining was more lavish, because now there was a continual stream of visitors. When the villa was sold to the present owners a few years ago, it was obvious that there were many things to be done.

The man who did them was architect Toni Facella Sensi of Rome. What



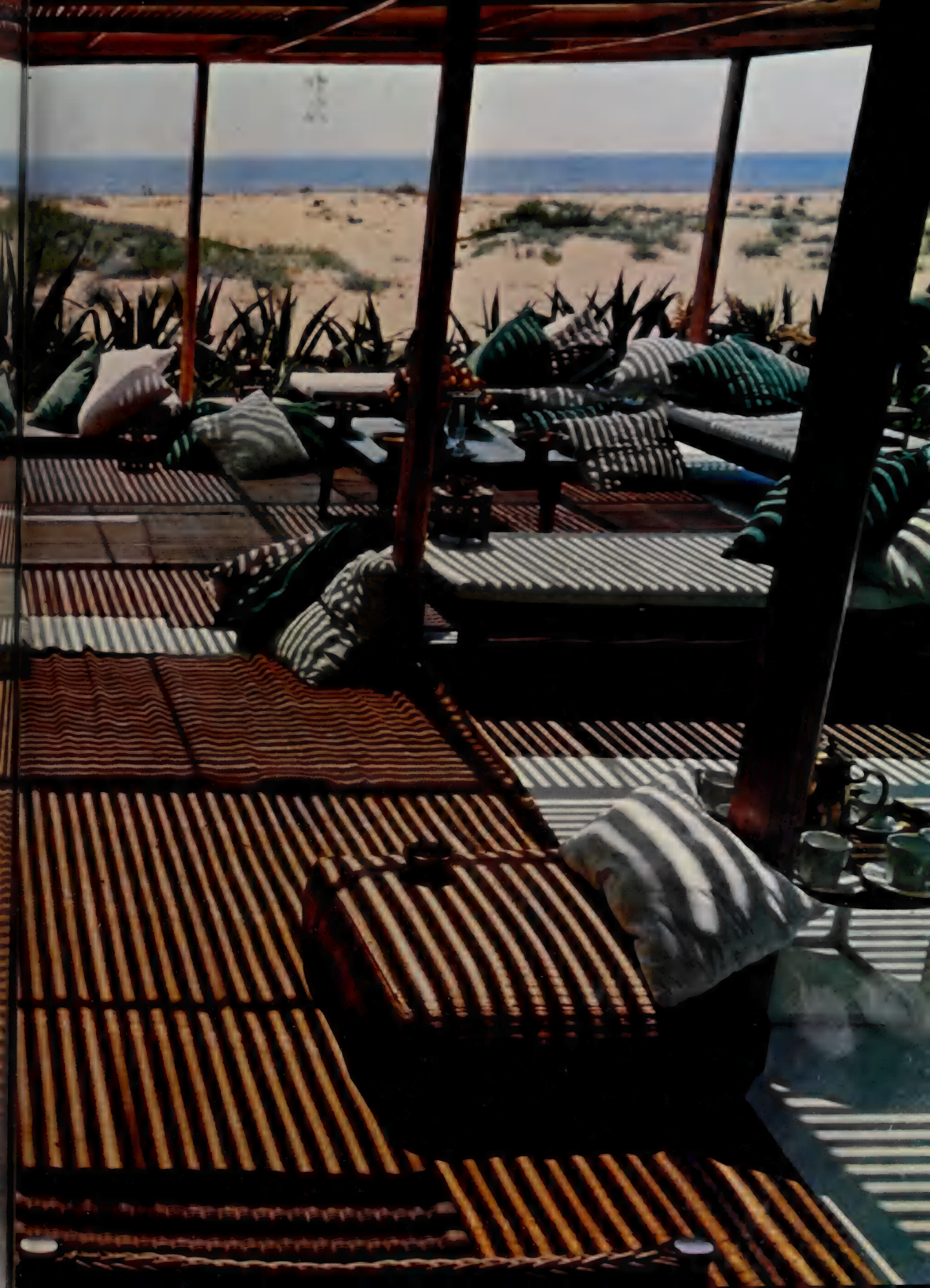
OPPOSITE: A broad Atrium, open in the center to the intense Mediterranean sun, exemplifies the updated Islamic architecture of a luxurious beach house on the Tunisian coast at Hammamet. The villa has been reconceived for its present owners, for summer as well as winter entertaining. ABOVE: Architect/designer Toni Facella Sensi used only two clear colors throughout, cooled by white. In the Living Room of the original structure, the furnishings are Moroccan, the fabrics and rug Tunisian.

does distinguish a Facella house from almost any other is his rigorous sense of color and a feeling for the unexpected in space. The house is now used all year—open for long stretches of the summer and odd weeks and weekends in the autumn and winter.

Since all Arab houses are closed—if not sealed—against the summer glare and the wind, Signor Facella had to open up large new areas for entertaining, and keep the rooms cool. Though the original house remains a nucleus, the new construction is fundamentally different. The old rooms made ideal winter quarters. They now consist of a series of handsomely vaulted spaces opening one into the other: living rooms and dining room with kitchen and one main bedroom.

All are richly, and above all, comfortably furnished in three principal colors: green and gold against a background of white. The choice of colors is entirely dictated by situation. Toni Facella never plans colors merely to delight the eye. They must relate. White is the color of the Mediterranean Arab house; gold for brass, the most fully employed metal in Arab furnishing; and green reflects the umbrella of trees completely enclosing





...a series of handsomely vaulted spaces opening one into the other.

the house and shading it from the sun.

Arrival at the new villa is a grand moment. There are powerful iron-studded gates at the start of a floral avenue stretching dramatically to a niched white wall. Beyond the path at the other side is a darkly wooded plot, and bubbling fountains and threads of water pour luxuriously into a long lotus pool, immersed in shaded silence. A path narrows through a brief enclosure, ledged for fruit and flowers and embedded with sculpture, which prefaces the entrance to the house.

There is not a door in sight—only a broad atrium above a marbled pool. Beyond it through the vaulted arches and the rich natural décor of banana trees is a huge terrace.

Here green upholstered easy chairs and divans stand among lotus pools and tall clumps of trees. The area reaches as far as the open dining space by the balustrade overlooking the beach. Here there is all the room in the world for entertaining in a style infinitely superior to the "patio party." At either side of the atrium are understated doorways. The door to the right leads into the old house and focuses on a turn-of-the-century painting of the Bey of Tunis with his court. The door to the left of the pool opens into a large bright pavilion, Islamic in inspiration, which features huge elaborately carved chairs and divans, brass tables and candlesticks—all local work. An ample fireplace, overhung by a rare fragment of Punic sculpture, dominates the room. The ceiling is magnificently cross-vaulted, while the external wall is pierced by three vast glassed-in arches giving onto one of those elongated pools that do homage to pleasure domes in the Orient, loud with bullfrogs and with an occasional



PRECEDING PAGES AND BELOW LEFT: A myriad of shadows stripe a wooden Pergola by the sea, an outpost of sybaritic delight. Open yet sheltered, with a low profile of lounges and cushions on rush matting, it fulfills the desired experience in casual comfort. BELOW RIGHT AND ABOVE: Designer Facella Sensi added a bright indoor Pavilion for entertaining during cool summer evenings. Three huge glassed-in arches and an intriguing cross-vaulted ceiling define the architecture, while a fragment of Punic sculpture above the fireplace and a centrally located antique Turkish brazier add exotic decorative interest.



Pergola-by-the-Sea



Summer Pavilion

Summer Pavilion

BELOW LEFT: A typically understated Alcove, for nestling amid plump pillows and reading or listening to music, offers a cozy interlude; hidden speakers orchestrate the adjacent gardens as well. BELOW RIGHT: A secluded Guest Bedroom provides a respite from conviviality. Native Tunisian fabrics, straw rugs and objects comprise the clean functional décor. Says Mr. Facella Sensi: "The villa is a place where you can live entirely outside or entirely inside, according to the season. If all the rooms have refrigerators for iced drinks, it is because comfort is an essential part of the Arabian life style. From the gates to the beach you are accompanied by the play of fountains."



Music Alcove



Guest Bedroom



A tall, domed Tunisian bird cage, home to cooing doves, perches at the edge of a wading pool colored by hibiscus blooms. Tiled tables for dining, refreshing bowls of melon, and lush garlanded foliage complete the romantic North African setting.

ripple of water snakes. This area is for evening entertainment, when it gets too chilly to sit out-of-doors.

Few of the Arabs live in this manner. It takes a strong dash of European romanticism to create such an ambience. But the Roman background is as much at home with the concept of the house as it is with Tunisia as a whole. Toni Facella Sensi was trained in Rome as an architect and designer. In spite of the designs he has created throughout Europe—in Rome, London, Paris, Capri, Geneva—this is the first house he has done in Islam.

"*Ci vuole tanto amore,*" he says. "It takes a lot of love. All the labor here is local, and getting things done requires the patience of a saint. Workers here simply aren't used to the materials and techniques we take for granted in Europe. But finally I got the house up the way I wanted it. It's a place where you can live entirely outside—or inside—according to the season."

Apart from the atrium and pavilion he has not so much built as landscaped his spectacle into existence. Trees, fountains and tiled enclosures make up the three charming zones, and nothing could be more Arabic in approach. Surely it comes as no surprise that the designer's next project will be in Morocco. The magic of North Africa has captured him fully. □

—*Adrian Cook*









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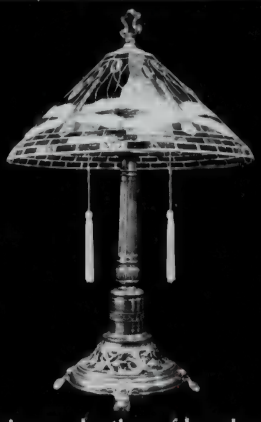


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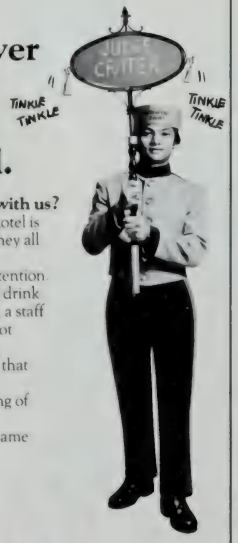
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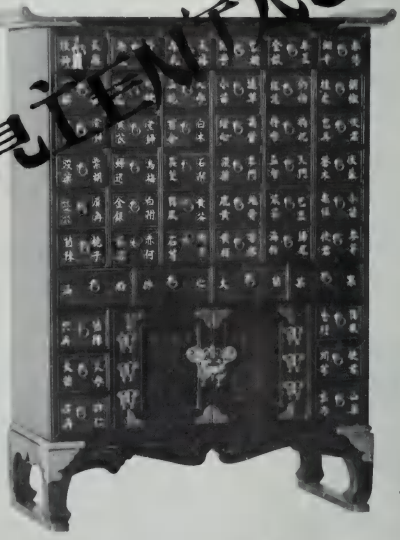
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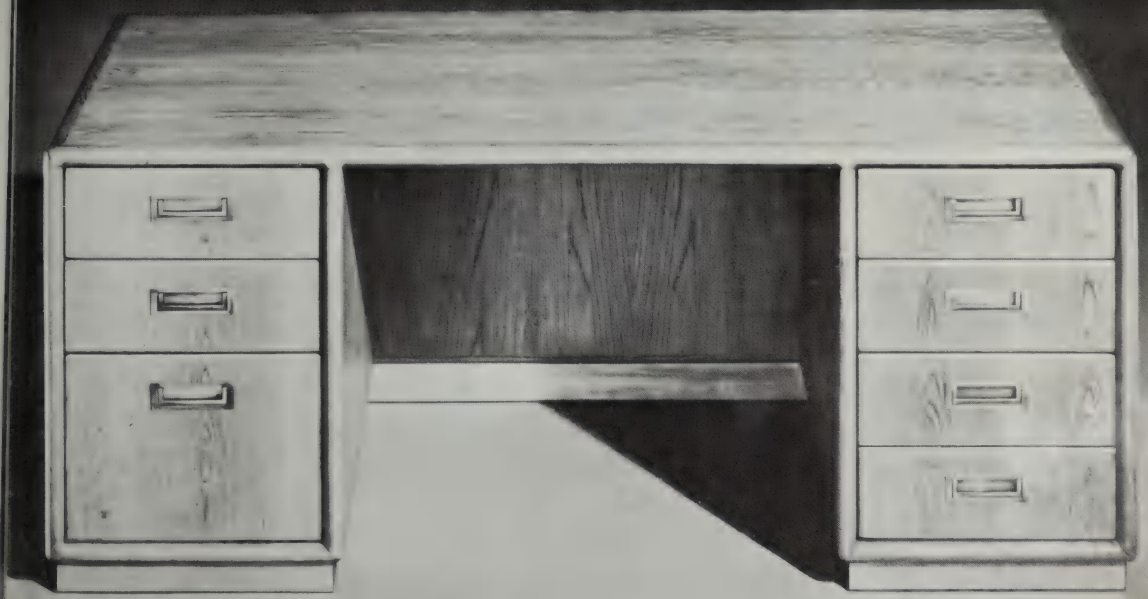
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THE COLLECTORS

Continued from page 61

These small sculptures—unless for a few quite unsuccessful examples by Picasso. The masters of the genre were living in Paris—the Hungarians Micklos and Csaky, and the Russian Zadkine. One of the latter's masterpieces is in the Marcilhac collection, its own golden color echoing the gold of the screens: the figure of a young girl. But the sculpture of Csaky is the most widely represented and the most interesting in the Marcilhac collection. The artist translated the principles of Cubism with elegant exactness into a stone head, surprisingly dating from 1914. That he was a figurative sculptor of great sensibility can be seen as well in a marble grouping in the entrance hall and also in the bronze fish in the form of a fountain, mounted on a table by Coard and executed for the brother of poet and playwright Jean Cocteau.

True Art Déco painting is equally rare and equally experimental. For the past fifty years the amateur collector has preferred Matisse or Braque or Léger or—in a less serious vein—Marie Laurencin and Van Dongen. To be frank, Art Déco furnishings and interior design tended to take the place of paintings, to serve the same purpose. Since Art Déco painting is consequently so rare, Félix Marcilhac's collection is all the more unique: the great canvas painted by Micklos in 1922, for instance, and the extremely rare gouaches by Micklos and Csaky.

A group of small objects complete this unusual collection of Art Déco. On étagères throughout the house are gathered examples of the glassware designed by Henri Navarre and Decorchemont and Marinot—glassware whose forms much influenced the design of elegant perfume bottles.

Last winter an extensive exhibition of Art Déco took place at the Musée des Arts Décoratifs in Paris. There were many rooms decorated with objects lent by Félix Marcilhac from his own collections, and these rooms were enormously successful. For the contemporary public had the opportunity to see the effectiveness of Art Déco and the easy way it can be adapted to the décor of the present time. □

Pruning as a means to more nearly perfect wines.



To us, pruning—the cutting off of living parts of the grapevine—is the single most important practice in the entire culture of grapes.

It is a complex and highly judgmental operation that not only controls the amount of crop our vines will bear, but also controls the quality of the ultimate contribution that crop will make to our wines.

That is why, in the Gallo vineyards, we do not consider a man thoroughly experienced until he has been pruning for at least 3 years.

Why We Prune

The whole purpose of pruning is to direct our vines to grow fewer but better grapes—grapes of optimum maturity and with the full potential of their variety.

Such grapes will have acid and sugar contents in perfect balance, and their wine will be full-bodied, deep and brilliant in color, and with a bouquet that is true to the grape.

If we allow a vine to produce too many grapes—a condition called overcropping—we risk producing a thin, watery wine.

Our Unique Next Step

Sometimes, despite judicious pruning, a vine will overproduce anyway—perhaps because of exceptional vigor, or a particularly fertile soil.

In such a case, we resort to thinning.

Thinning involves the actual removal of whole grape clusters from the vine—the sacrificing of a part of our crop in order to ensure the quality of the remainder.

Sometimes this can mean removing as much as one-half the crop from an overproducing vine. Or all of it, if we wish to give the vine a rest to regain its vigor.

Gallo, we might point out, is one of the very few wineries to practice this costly technique of thinning in order to produce only the best possible wine.

How We Prune

Pruning is basically an art. And over the years we have developed techniques that we believe provide the best possible results of that art.

We began researching and establishing our pruning practices back in the 1940's.

At that time, every single variety of grape was given its own program to determine the best method of pruning for that particular vine.

As a result of our tests, we have established some general rules.

One, is that on each spur—that part of the new wood which remains after pruning—we never leave more than two buds for future growth. This ensures optimum grape quality.

We do, however, vary the number of spurs on each vine. This depends on the variety.

For example, the Chenin Blanc and Ruby Cabernet vines are allowed up to 12 spurs, our French Colombard 14, and our Barbera 10.

In general, the vines bearing larger grapes and grape clusters are left with fewer spurs so as not to tax them beyond their capacities, and the vines bearing smaller grapes and grape clusters are left with more.

Who Prunes

Because so much depends on the judgment of our pruners—in addition to how much to cut, at what angle, and which wood—we treat their training very seriously.

At first, a beginner is only allowed to watch. Then he is permitted to work only when an experienced man is watching him. And finally, before working independently, he must work under a foreman.

That is why, as mentioned earlier, it is usually 3 years before we consider him a thoroughly experienced pruner.

Our Goal

Obviously, the reason we are so particular about pruning is the direct relationship it has on the quality of our wines.

Our personal philosophy is that excellent wines can only be made from excellent grapes, and that perfect wines require perfect grapes.

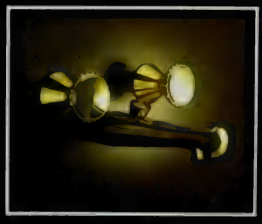
Therefore, because our only goal is to make the finest wines possible—to give you pleasure by bringing you only the fullest perfection of flavor, taste and bouquet—we are totally committed to growing and using only the best quality grapes.

That insistence on perfection, really, is the basic principle to which we have dedicated our wine-making lives.

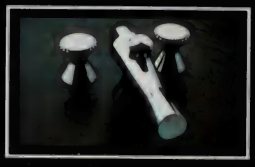
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continued from page 91

upon a white ground. The vocabulary of design is completely Chinese, except for the sporadic additions of royal Portuguese armorials, and of certain royal and religious emblems.

The seventeenth century and part of the eighteenth were to be Holland's. From bases in Formosa and Japan the Dutch were able to wrest from Portugal the lion's share of the trade to the West. Soon the Dutch began to insist upon forms in porcelain that were based on European ceramic models, forms until then unknown in China. In



One of a group of orange Fitzhugh pieces; circa 1820. Courtesy, William Ferrell Antiques, Dallas.

addition, porcelain was then still a mystery to Europeans.

England, the third great power to develop in the China Trade, was a latecomer. Although their East India Company had been established in 1600, the English had found China difficult. It was not until 1715 that the East India Company was permitted by the Imperial Chinese Government to establish a permanent factory or *hong* on the river front just outside the walls of Canton. In due course other European countries followed suit: France, Holland, Sweden, Denmark and Portugal. Not until they had won independence did the Americans appear in Canton, and most of the American trade occurred during the first half of the nineteenth century.

Surprisingly, these Western traders found their chief market in the country's staple, tea. Because of weight, porcelains became the favored ballast of tea-laden vessels.

What were these porcelains like? They were almost uniformly useful, rather than simply decorative. Cups, saucers, teapots, plates, platters and the like were painted in typically Chinese fashion in underglaze blue on white. Many were also painted in a range of lively colors of Western derivation, known as *Famille Rose*. Although the designs for these porcelains were commonly based on European prints or drawings, Chinese draftsmen seem to have been unable to produce an exact copy. In details



Chinese Porcelain model of a European couple; Ch'ien Lung Period, 1736–1795, 9¾" high. Courtesy, S. Marchant & Son, London.

such as the cut of an eye, or the sweep of a garment, the living traditions of their own past continued inexorably to guide their competent hands.

It is estimated that by the middle of the eighteenth century as many as a million porcelains were arriving annually in Europe as part of the general trade. There was also the matter of "private trade" with the then dominant English Company. When, for example, a dinner service or a tea or coffee service was ordered, requiring the decorative display of either a family armorial or some other design, special handling was called for. Such an order would be put in the hands of the supercargo (the Company's manager aboard ship and in port) or of another officer of an East Indiaman, who, upon arrival at Canton, would execute it as part of his "privilege," his rightful private trade. In this way a good deal of the porcelain now collected arrived in the West.

Price was ever a key factor in the China Trade. Plates in an armorial service ordered by Charles Peers of Chiselhampton, Oxfordshire, cost a bit more than two shillings per piece, in 1731. In 1772 the price of a typical blue and white plate in Canton was less than threepence. Unlike the Peers service, this was ordinary ware, sold in bulk, and prompted an apprentice attached to the English Company at Canton in 1769 to remark that he "would never suffer the servants to have the trouble of removing a tea equipage, always throwing the whole apparatus—the porcelains—out the window or downstairs."

By the beginning of the nineteenth century, European ceramic centers were successfully competing with the Chinese, thus bringing the historic porcelain trade to an end. For a while it continued to flourish in America, although porcelain designs such as Fitzhugh and Mandarin became increasingly Chinese in character. Also, motifs such as the cipher, the American eagle, or a state's coat of arms replaced European family armorials as proper decorations for porcelain.

The porcelains forming part of the individual or private trade are the ones now most likely to be found in art shops. And a great many of these are still available. Prices have risen, but attractive opportunities await the discerning collector. As in all areas of collecting, exceptional examples can run into the thousands, but that should not deter any collector. The full flavor of China Trade porcelain—that ever-magical touch of the East and of the West in combination—is to be found even in the least of these. □



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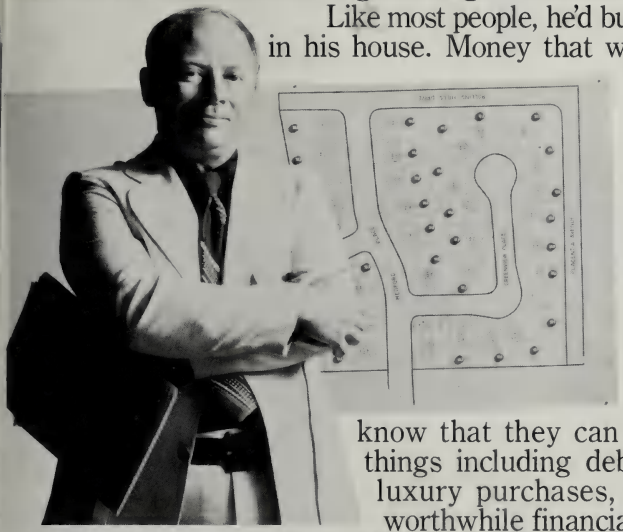


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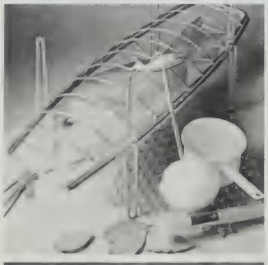
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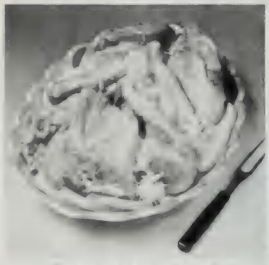
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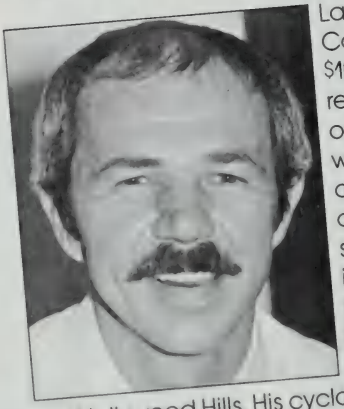
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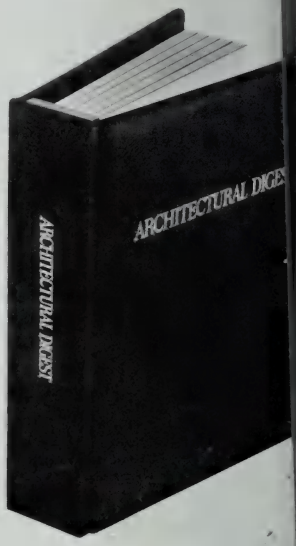
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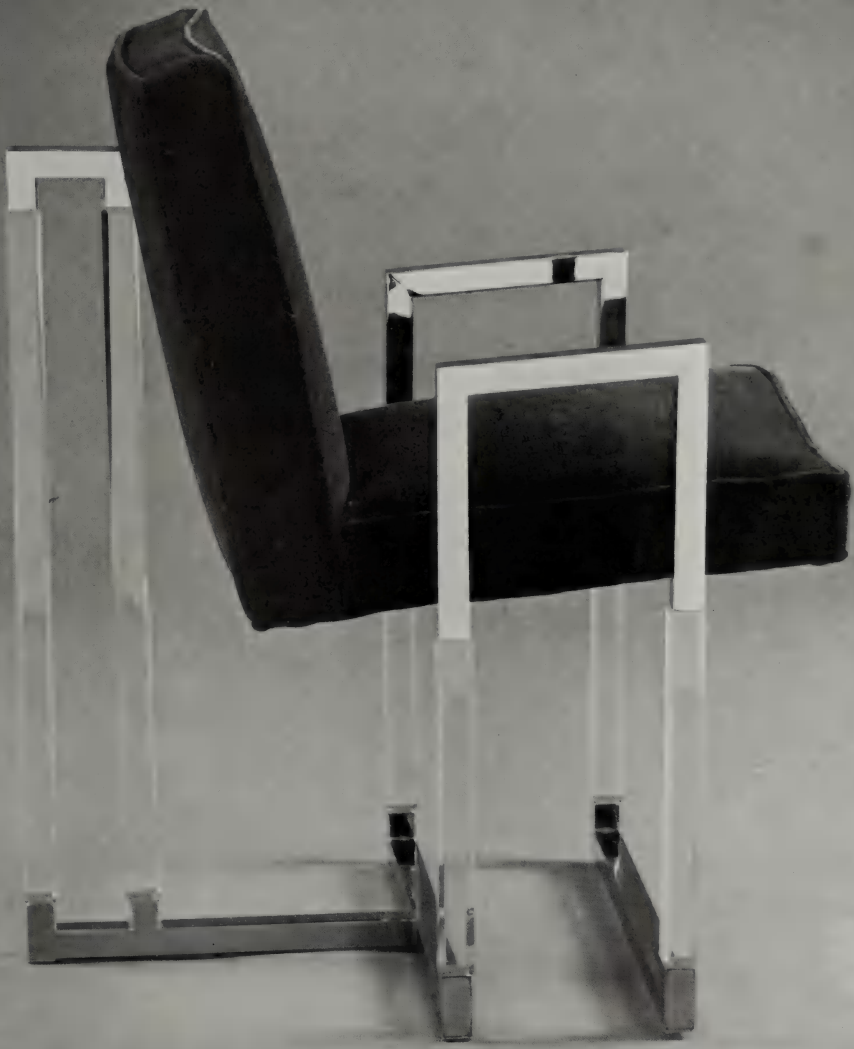
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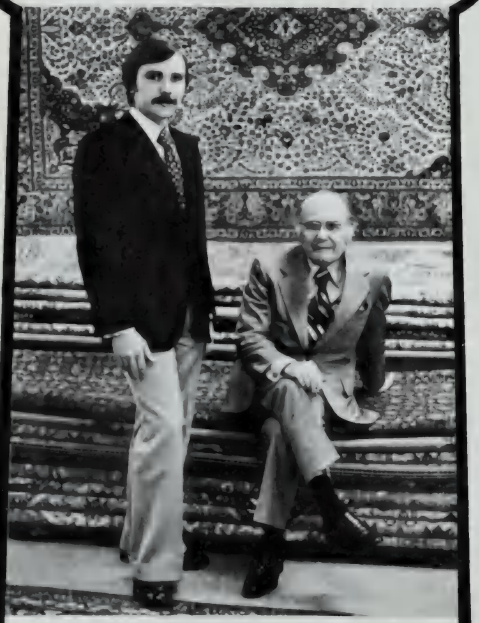
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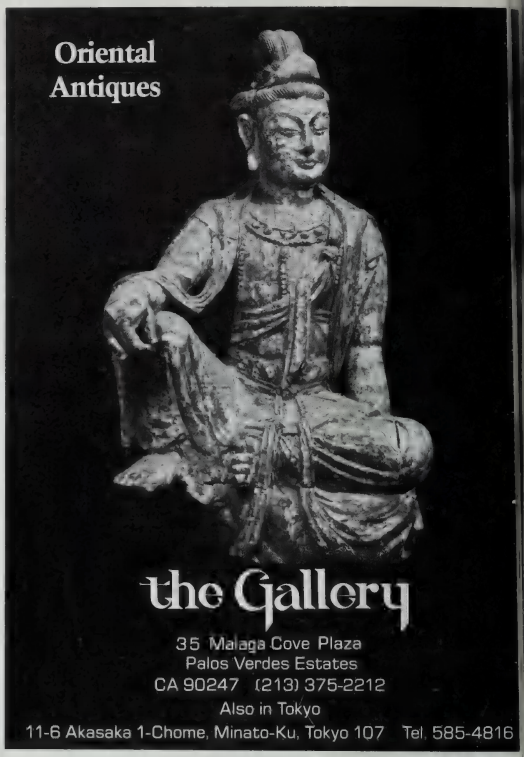
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The Worth of Philadelphia Chairs

By Howard L. Katzander

IF YOU SHOULD HAPPEN, at your next tea party, to be offered as a seat a chair made in Philadelphia in the last half of the eighteenth century, you should know you are being accorded a rare privilege. Not many of those chairs have survived intact, and if one was acquired within the past decade or so, it probably cost a pretty penny.

Philadelphia chairs generally come in two styles—Queen Anne and Chippendale. They were made of mahogany, walnut or cherrywood, probably by a craftsman who was trained, or whose father was trained, in one of the workshops around St. Martin's Lane, in London, where the great cabinetmakers and chairmakers and designers, whose names have come down to us—Chippendale, Hepplewhite, Sheraton, etc.—were concentrated. Their designs, styles and workmanship were brought to the great port cities of this country, which is why furniture from Philadelphia,

continued on page 140



An extremely rare pair of Philadelphia Queen Anne cherrywood side chairs, with leaf-carved cabriole legs and claw-and-ball feet (yes, Queen Anne, from whose reign the claw-and-ball foot dates, rather than from Chippendale, with whose name it is popularly associated). David Stockwell, a Wilmington, Delaware dealer, bought them for $140,000, a record for a pair of American chairs. The egg-and-dart molding on the base of the splats is one rare feature, the indented front seat rails emphasized by shell carving are another scarce configuration.



This Queen Anne inlaid block-front secretary bookcase, made around 1745, in Massachusetts or Rhode Island, was bought by a private collector for $65,000. The woods used were primarily cherrywood and Guibourtia, with red cedar and white pine as the secondary woods.



A graceful Queen Anne walnut bonnet-top highboy in two parts, made in Massachusetts between 1760 and 1765, brought $21,000.



A fine pair of Chippendale engraved bell-me andirons dating from the second quarter the eighteenth century. They brought $2,5



Chinese Export porcelain made for the Amer can market is an almost essential detail of a eighteenth-century American dining room. Th part service made for Samuel Vaughan, a J maica planter who married Sarah Hallowell Boston, bears the arms of Vaughan impalin Hallowell painted *en grisaille*. Sold in twel separate lots, the complete service brought $10,97



A watercolor portrait circa 1810, by Jaco Maentel, a Pennsylvania artist, brought $12,00

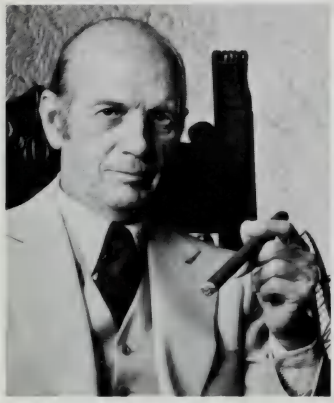
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continued from page 138



These Philadelphia Queen Anne side chairs, carved walnut, were made between 1735 and 1740. Normally, walnut would have made them more desirable than the pair of record chairs in cherrywood. But the differences are very obscure to the eye, and these brought only $40,000.



This Chippendale carved mahogany bombé chest with four serpentine drawers having blocked ends retains its chased fire-gilt brasses. It was made in the Boston area by an unknown craftsman, between 1765 and 1780 and brought $135,000, an auction record for a piece of American furniture.

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Piece for piece, the furniture there made is more valuable than comparable English pieces. A set of five chairs regarded in London as English, worth perhaps $8,000–$10,000, were identified as American. They were brought here by Sotheby Parke Bernet and sold to New York dealer Israel Sack for $207,500—the highest price ever paid for a lot of American furniture.

How does a person sit on a rare $70,000 Philadelphia cherrywood Queen Anne side chair, or an $85,000 Philadelphia wing chair with four cabriole legs? With reverence, of course, as though it were a throne. □

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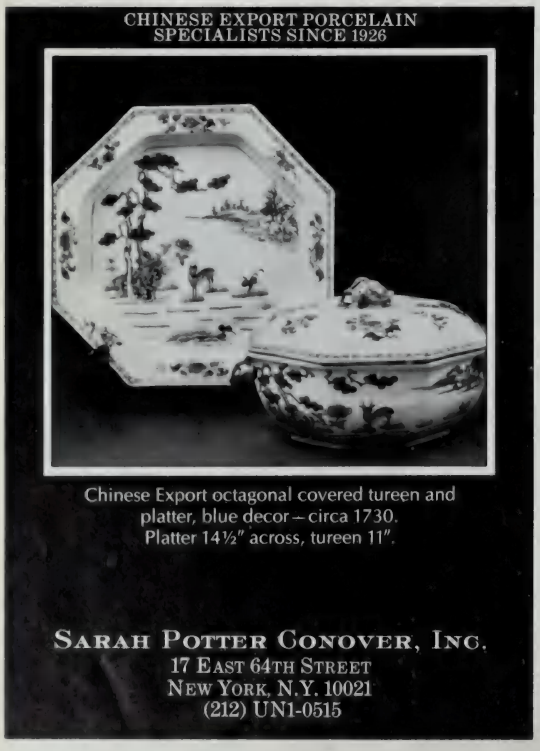
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The Geometry of Berber Carpets
By John Loring

WHEN IT CAME TO THE CARPET, "The grid will bear it" was the interior design theme of the last decade. The grid resolved all incongruities of style—or, as they were popularly called, "eclecticisms." Its symmetries paradoxically expressed both luxury and economy—not to mention craftsmanship and thought. Its impressive pedigree crossed patterns architecturally descended from the coffered ceilings of diverse classicisms and poetically descended from the geometric patterns of ritual dances.

Lively, Rugged and Classic

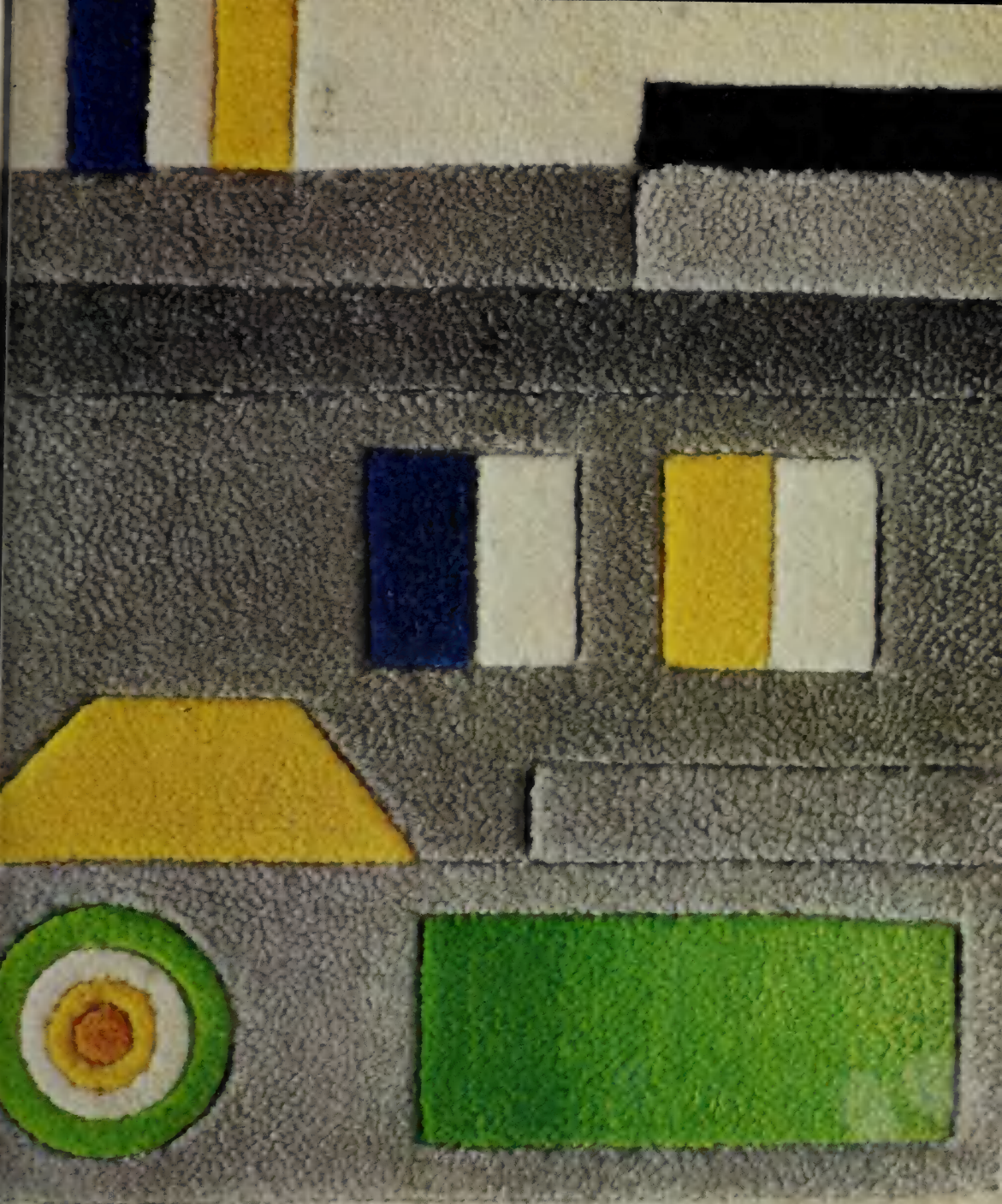
The grid has claims to a triumph of mind over nature. It is indisputably the archetypal structure of modern art, just as its 3-D projection, the box frame, is the archetypal structure of modern architecture. It can be rigorous without austerity, and its squares are, to many, as rich an ornament as all the *S* and *C* curves of the Orient; but, in the world of interior design, its checkered career is changing direction. The news in every carpet house showroom is *texture*, with pattern playing the supporting role as a natural by-product of varied weaves and yarns. The password is *Berber*, and the colors are soft, sober, and above all, completely natural.

At Stark Carpets, *Helios* is one of the handsomest new carpets on the market and not surprisingly took the Carpet Tack Award this year. It's a one-color in subtly contrasting rectangles on two levels of the burly loops that characterize Berber weaves, and it comes with or without a solid border. If a carpet can be sober and lively as well as rugged and classic, this one is it.

Seductive Patterns

Stark's most versatile new line, *Jeans*, is predictably in Berber wools in six colorways ranging from dungaree blue on through light blue, beige blue, and three naturals. Denim blue and the Berbers are not as odd a couple as they at first seem. The famed and romantic Blue Men of Morocco are the ruling class of Berbers and take their popular name from the indigo dye of their clothing (which, by the way, in no way resembles blue jeans; but they did once, far back in history, sell the indigo dyes that went to Nîmes to color *le toile de Nîmes* or "denim"). Anyway, *Jeans* at Stark is a line of medium-heavy loop pile solids with flecks of oranges, blues, whites and grays in the dominant blue or natural Berber yarns. Each colorway has its counterpart in a lighter construction weight called *Jeans, Jr.*, woven from the same dye lots and suitable for upholstery or walls. The face constructions are identical, and the as yet unexplored design possibilities are virtually limitless. *Jeans* and *Jeans, Jr.* could

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just become the denim of interiors, with their calmly rugged tonal bases for invention.

Other Berbers at Stark Carpets include *Agadir,* a large-scaled, heavy-weave, zigzag affair, with plain border in three sober colorways of mixed browns, whites and grays. And definitely not to be overlooked are three full-bodied solid designs: *Pande,* with a seductively heavy chevron routine; *Fez,* whose loose diamond patterns are as pleasingly plump as quilted sand dunes; and *Berber Grain,* whose "grain" is the size of cobblestones, luxuriously looped in veritable ropes of soft natural wools.

The inescapably primitive, irregular and "ethnic craft" look of the Berber wools has been inventively called into



Edward Fields's *Waves of Grain* strays from the grid motif, with its meandering parallel curves and lines in natural Berber wool.

service by Stark to give a new lease on life to our old design friends, the small-scale geometric Wiltons, in Stark's *Bouclé Collection.* This unexpected marriage of unrefined and undyed wools with Wilton weaves tempers the geometrics and produces a new breed of carpets with unexpectedly natural charms.

At Edward Fields, where carpet design has never fallen into an air of repetition, they weave a variety of their highly organic and irregular designs in natural Berber wools. Their *Waves of Grain* takes an aerial view, with a rich interplay of meandering parallel curves taken not from the writing master but from the plowman. Woven in three levels of looped pile in four quiet but forcefully contrasting earth colors, *Waves of Grain* shimmers all over with luxurious diversity. Edward Fields's *Stratus Symbol,* in camel, sand, shale gray and bone white, has geologically inspired undercurrents in its unbelievably thick and tightly woven levels of Berber yarns—the kind of carpet that's a memorable experience to cross on foot. A similar Berber at Fields, visually lighter in white on beige, is their strata-patterned *Foothills,* with a soft roll of levels and weaves. To change the visual, but not the textural, pace, Edward Fields also offers a whimsical wave-patterned rug, *Water Relief,* in tones of white, brown and gray.

Always in step with the times, the prestigious carpet house V'Soske, where one expects the unexpected and miraculous, not only weaves pure silk carpets in Puerto Rico for Arab kings but expectedly has some of the best



Flanders by V'Soske features a revival of the grid pattern with a bone white, background crossed with a mixture of brown and white wool.

and freshest Berber looks in carpets that are quite naturally not Berber at all, but Irish or Puerto Rican.

Celtic, another Berber look-alike at V'Soske, in natural beige with a great, nubby gridded texture, sounds Irish, but is, again, Puerto Rican. Also from Puerto Rico and at V'Soske but looking like it just flew in from the Sahara, is the best revival of the grid-patterned carpet in any showroom. Its bone-white low-loop background is forcefully overtufted in a loose grid of very thick (eight-ply) brown wool intriguingly mixed with a contrasting two-ply white. It's of course called *Flanders.*

In the dense, intricate, subtle and uniquely rich interplays of crossweaves, mixed cut and loop piles, overtufting and underlooping for which V'Soske is celebrated, their *Stonecroft* line, woven in the Republic of Ireland, includes an excellent "Moroccan," diamond-filled double trellis design. They have a sensational "white Berber" look in a

continued on page 146



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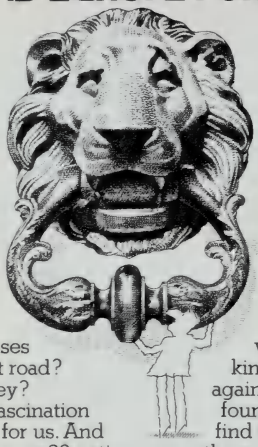
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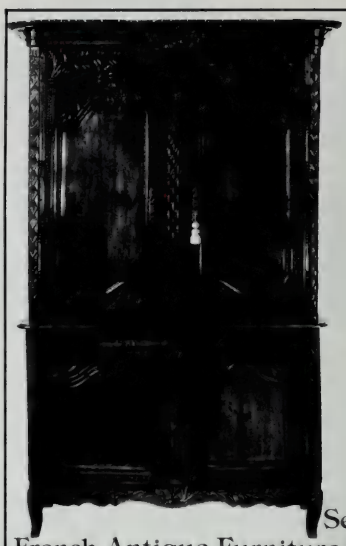
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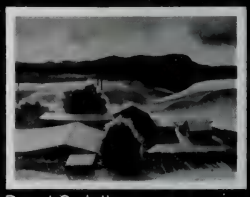
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carpet whose design is of course Aztec; called *Maze*, its low underlooped pattern drowns in a sea of voluptuously thick, long cut white wool pile; and it's a model of luxury.

Saxony Carpets also features a smashing new line of Wilton Berbers. The unbleached look of Berber whites resolves the traditional upkeep problem of light backgrounds in Wiltons, and Saxony's ever popular *Pin Dot* motifs never looked more alive than in their new yarns. Saxony produces forty Wilton patterns and borders in the six natural Berber colors, ranging in design from the easygoing *Pin Dot* to the sparsely distributed crosses and zigzags of *PenDing*, to *Anatolia*, a strong, large-scale Caucasian stick-and-star motif in six colors. They also have two lightweight Swiss-woven Berbers, *Argyle* and *BowTie*,

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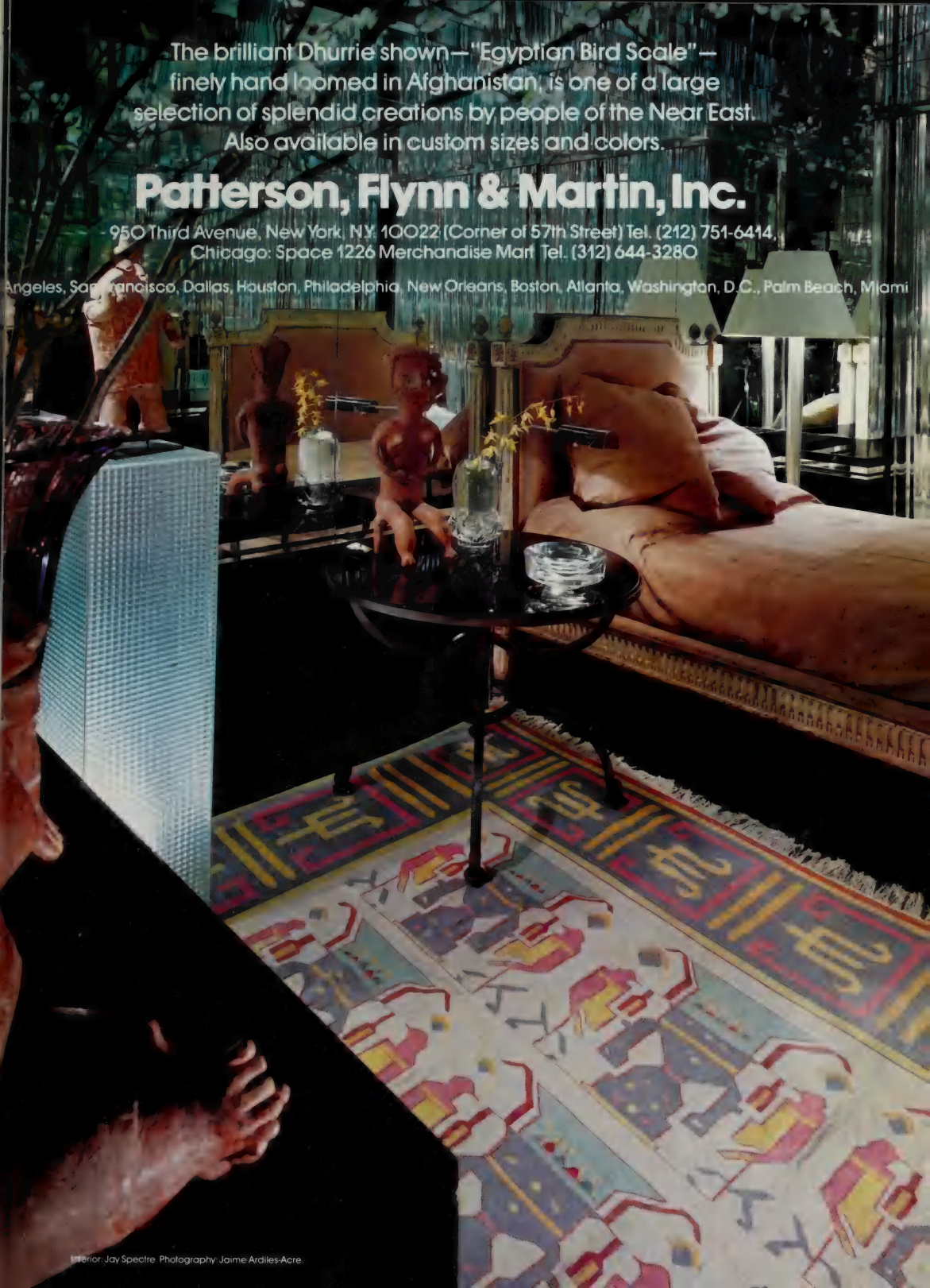
whose darker colorway has the natural medium brown and gray that's certainly the most persuasive color combination of the season. Finally, at Saxony, a heavy-textured, two-level Berber named *Lava* has a dominant white design played off against light beige or gray and is as clear and refreshing as desert sunlight. It may just have the most contemporary look of any Berber on the market.

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In these neo-International Modern times, when every contemporary house is—to quote William Burroughs—"Gothic Inca Greek Mayan Egyptian and also something of the archaic limestone hut," it's no surprise that the majority of Berbers are woven in Switzerland, Belgium or Holland. Patterson, Flynn & Martin has a great "Berber durrie" woven in Afghanistan, and we can talk of "Axminster and Wilton Berbers" without irony.

Patterson, Flynn & Martin has every imaginable type of Berber, from the six designs of their *Group 72* of twelve-foot broadloom Berbers in cut or loop Axminster or Wilton weaves in the Berber geometrics field, to their Berber *Astrakhan* line, again broadlooms in heavily textured handweave solids and all six Berber natural colors. Patterson, Flynn & Martin's *Le Caravan* collection of six completely updated ethnic geometrics in Wilton weave retain the most convincing interpretation of true Berber pattern on the market; and they now make their fabulous and irresistible channel weave braided carpeting in the ubiquitous Berber wools.

When it's all about Berbers, and this year in carpeting has been about little else, definitely not to be overlooked are Harmony Carpets' monumental *Berber Architectural Series* of formidably scaled "architectural" geometrics that are both ambitious and winning, and Eurotex's great "pebbled, nubby, burly, or ropy" solids in *Berberwool* wall-to-walls and *Berberwall* on-the-walls. □


The brilliant Dhurrie shown—"Egyptian Bird Scale"—
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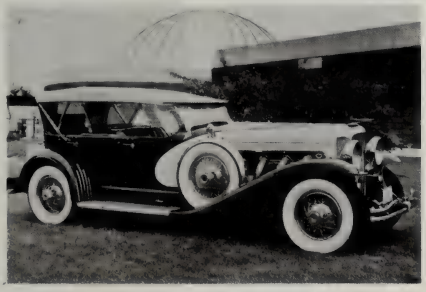
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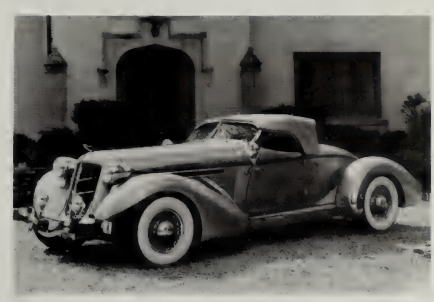
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Continued on opposite page—



DESIGNER'S TRAVEL NOTES

Angelo Donghia in China
By John Loring

HE DIDN'T FIND "Angelo Donghia's fantasy of China" on his recent trip, but Angelo Donghia returned with insights into the mainland's way of life, design, and food.

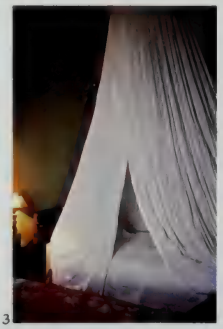
Once inside the border, and having survived two and a half hours of waiting lines for customs and health control, Mr. Donghia and his companions were ushered into a reception room that he describes as "one of the most stylish rooms I've ever seen. It was a giant room,



1



2



3



4

1. Chenhai Tower of the Kwangchow Museum. 2. Side chairs at Sumchun Customs House. 3. Netted bed used by Angelo Donghia at Tung Fang Hotel. 4. Porcelain balusters at Kwangchow Museum.

painted pale green, with pale green silk curtains looped up and knotted to hang in Ys over lacelike undercurtains with bamboo designs. The furniture was seemingly stuffed with newspaper, it was so hard, and slipcovered in white linen with pleated skirts three inches off the floor. We were taken into a similar room for lunch, with tables for twelve covered with big white cloths, and the same decorations as in the reception room—all the chairs in white linen slipcovers that were wrinkled and didn't fit too well. The wrinkles, the unevenness, the fact they didn't touch the floor made it rather stylish.

"There were beautiful green quart bottles of Ting Sao beer, and they just kept bringing the food, as much as you wanted—food similar to what you'd find in an ordinary Chinese restaurant in New York, nothing exotic yet.

"After lunch we got on the Green Train to Canton—lots of mohair seats and big lace antimacassars. It was old-fashioned and just absolutely gorgeous."

Mr. Donghia found the Chinese to be very proud of their heritage, with a clear sense of where they are within their culture and within that heritage. Perhaps because of the "incredible nonmechanization" that he saw everywhere, he felt that "they have a sense of quality, craftsmanship and design that they have perfected to a greater





LEFT: Mao Tse-tung's bedroom in the former National Institute of the Peasant Movement. RIGHT: Display items at the Trade Fair.

degree than any other living culture today."

He was impressed by their attention to detail, and their simplicity. Visiting the plain room where Chairman Mao Tse-tung had lived at thirty-five, in an old Confucian monastery transformed into a school, he commented, "The nothingness is so beautiful."

The food was another story. "I was warned by friends," he says, "to take a jar of peanut butter; but I said to myself that I could eat anything and live through it.

"Well, the first night in Canton we went out in a group with our guide, to whom I referred as 'Dragon Lady,' and an Arab and some Japanese businessmen. We took a taxi—with no lights. They never use their lights and there are billions of bicycles with no reflectors and no lights, just bells and horns. We went to 'The Snake Restaurant.' There were windows like shop windows on either side of the door and groups of writhing snakes in each window.

"Most of the waiters were young students who serve to practice their English; but, for us, an older waiter came to our table and put snakes from a basket on the floor, where they slithered about. Several of the guests jumped up on the table, but finally a snake was chosen, and the waiter expertly wrung its neck, cut off the end of its tail, and

continued on page 152



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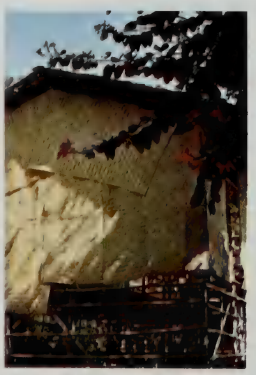
continued from page 151

threw the tail end on the table where it 'danced' about until the Arab took it and put it in his pocket.

"Well, when you don't know what you're eating, you eat it, and when the snake came back cooked, it was in a soup, a soup with quails' eggs and the cut-up snake, which was rather like shredded chicken. . . . You know what—surprisingly enough, it was very good!"

The food was not the highlight of the trip. He had, after all, gone to China to buy, and the government warehouses where antiquities are sold were a very important part of his experience. (All luxury goods were confiscated in the revolution, much was burned or smashed, but what was saved was put in vast warehouses.)

The Communist Chinese, however, know what they





LEFT: Building under construction at Kwangchow. RIGHT: Students' washbasins at the former National Institute of the Peasant Movement.

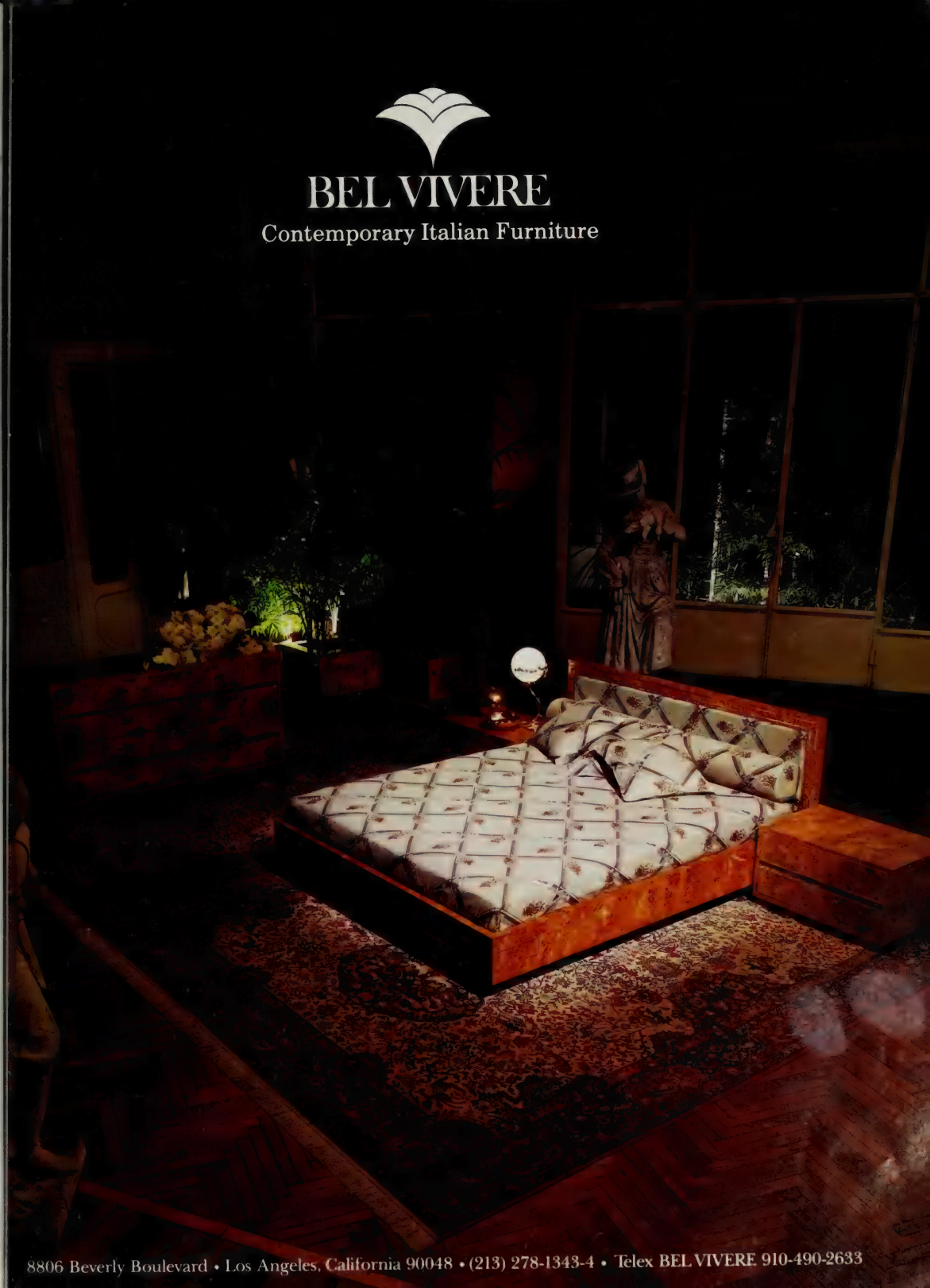
have and what it's worth on the Western market. Mr. Donghia mistakenly thought he would be "the only one who will realize what everything is.

"I didn't go there to buy outrageously expensive things. I went there to buy objects of style and quality. I saw nothing wrong with flaws, cracks, chips. I was not interested in 'rare' and 'old.' I don't run a museum.

"There were many bronzes and porcelains and carved roots and miniature furniture, all from the eighteenth and nineteenth centuries, and of all these I bought many, but I didn't buy pieces that would sell for $30,000 here. I bought things that had style, even if they had some damage. I bought things with a crude look I find appealing."

Donghia also bought many things for his showrooms from the modern craft factories, especially bamboo pieces. "Bamboo is very important in their lives," he points out. "In the factories they just do everything with bamboo: cribs, storage baskets, chairs, beautiful bamboo details on objects of everyday use."

Everywhere he was impressed by the openness and honesty of their dealings. "There's no bargaining; they tell you absolutely if something is old or not, and what they say is true. They want to impress us, and our government, by providing a system that is honest." □


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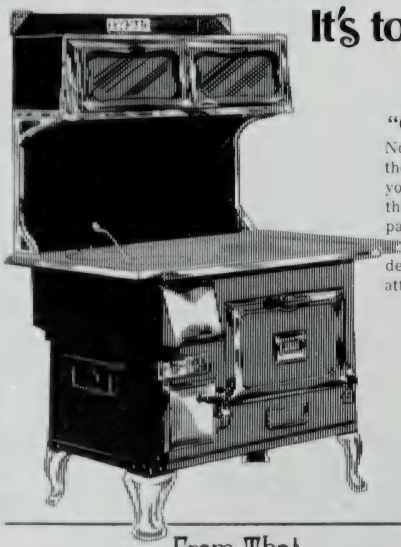
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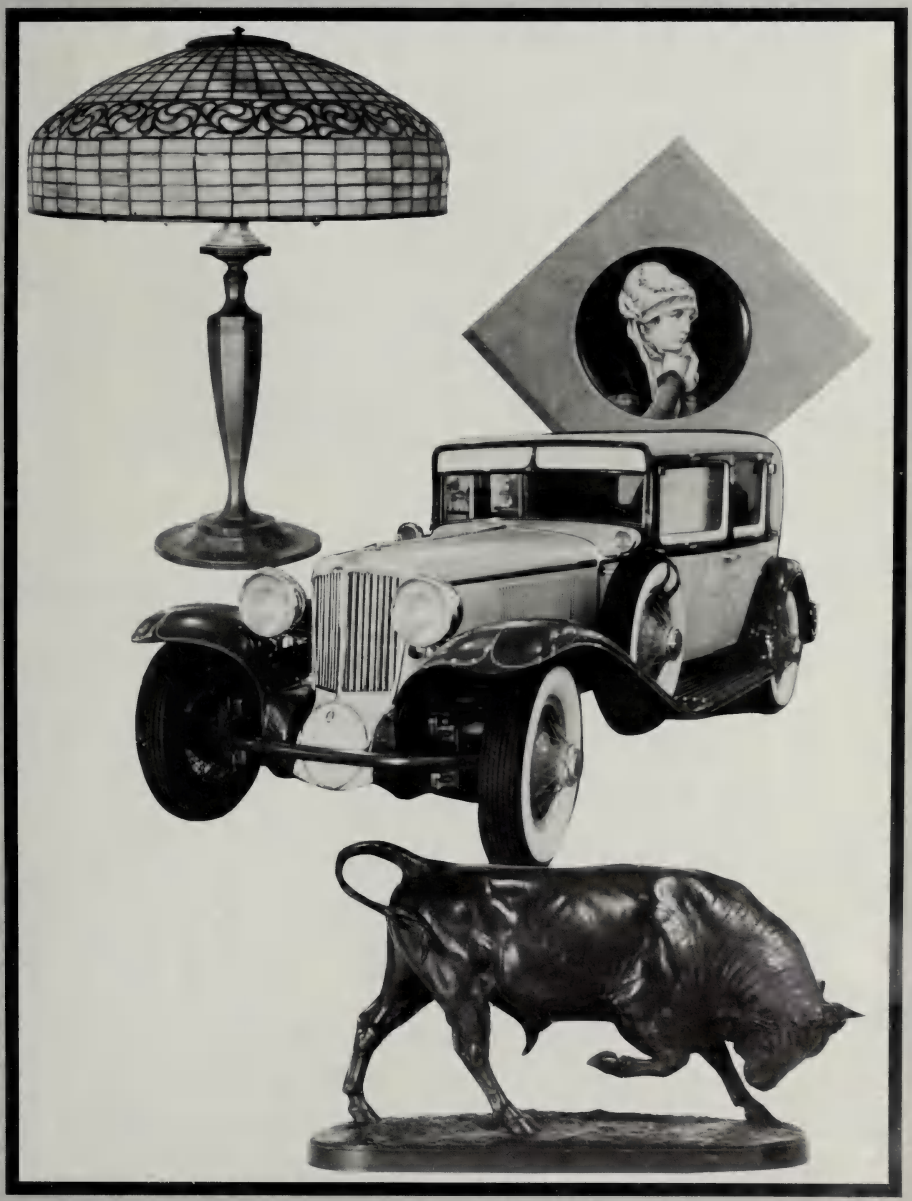
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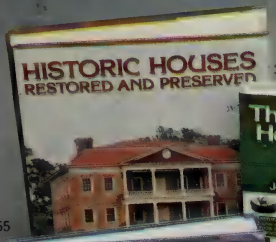
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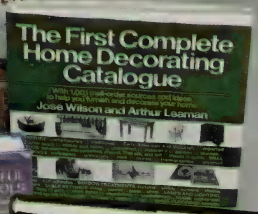
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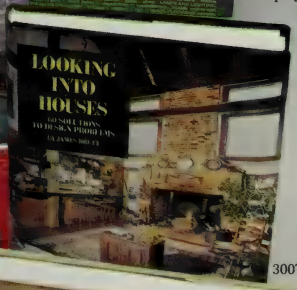
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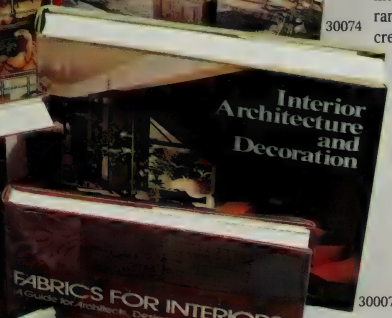
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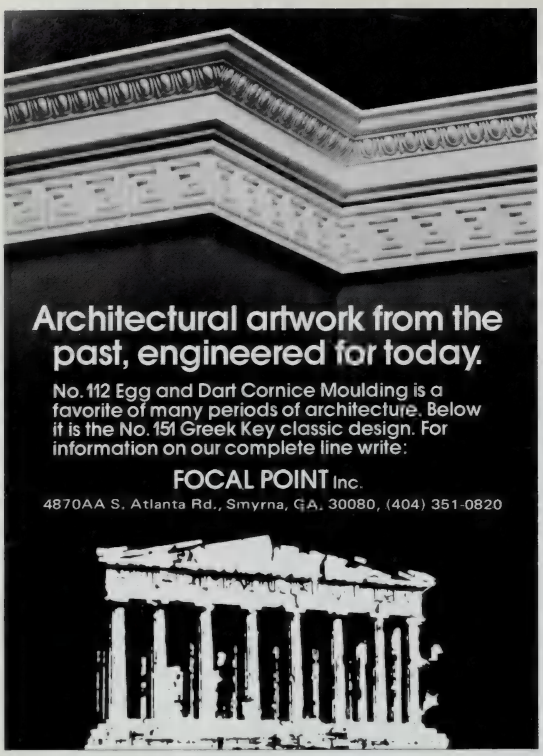
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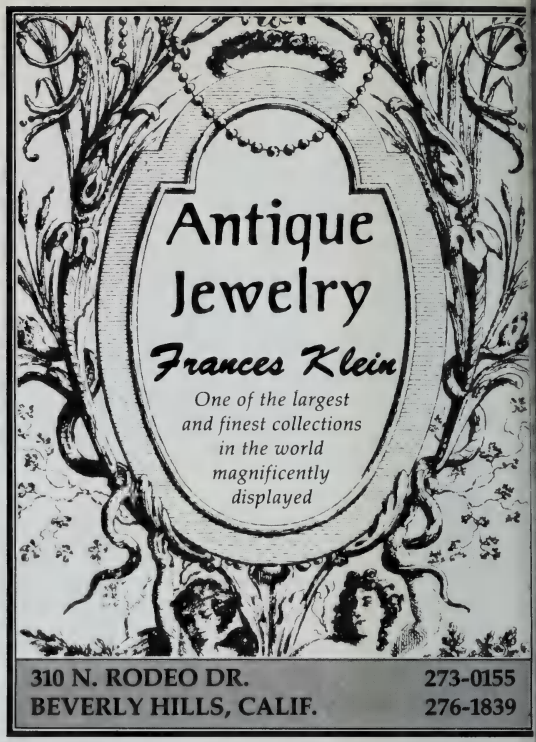


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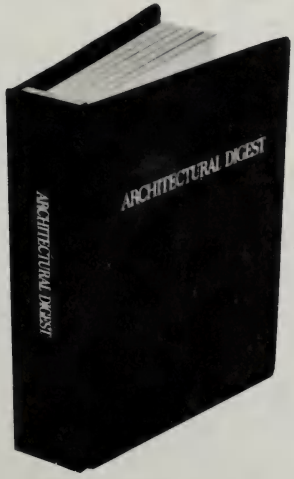
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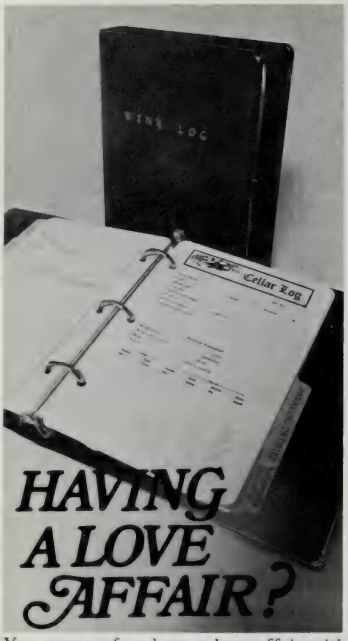
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Hong Kong in Houston: J. J. Killough's Far Eastern idyll.

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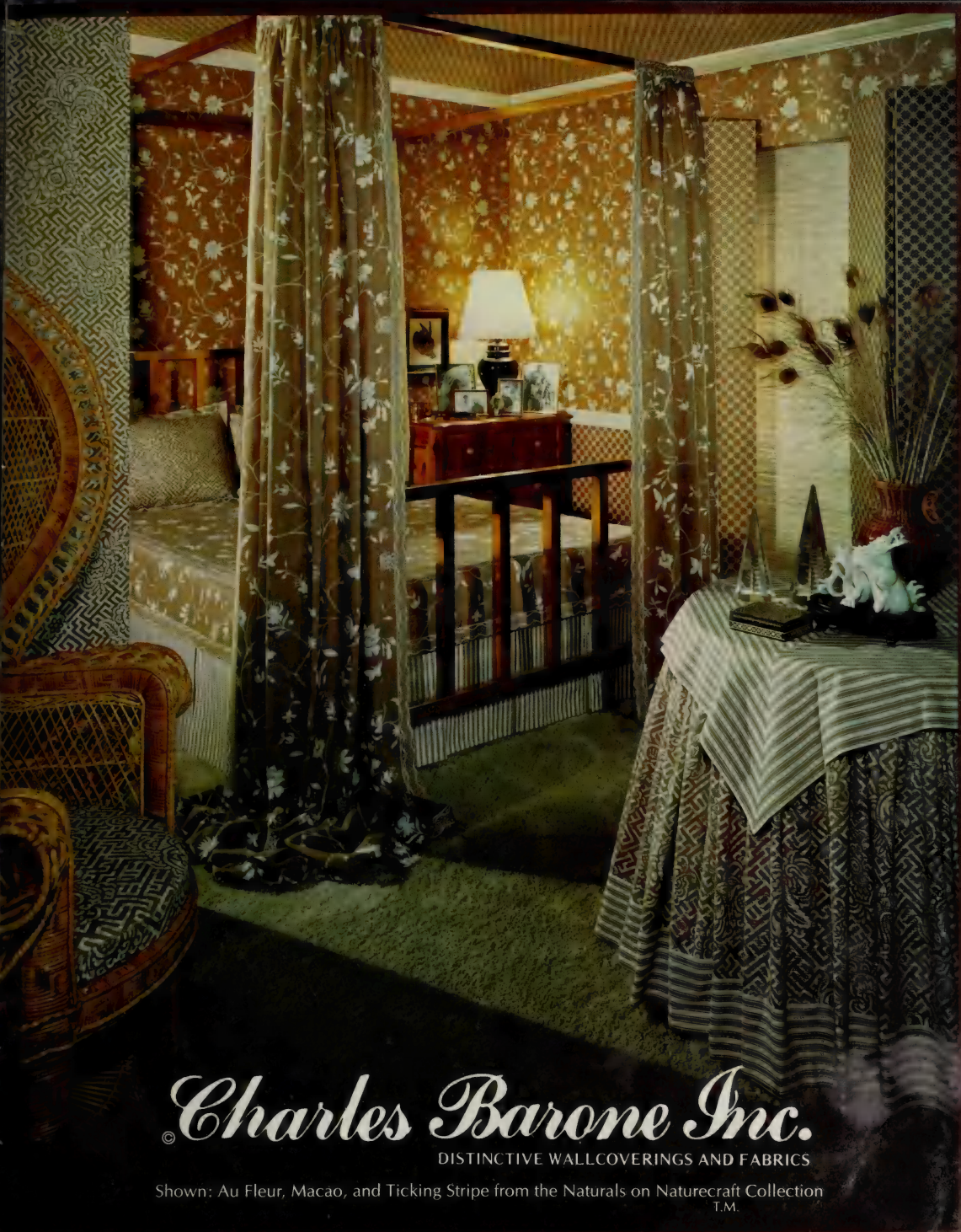
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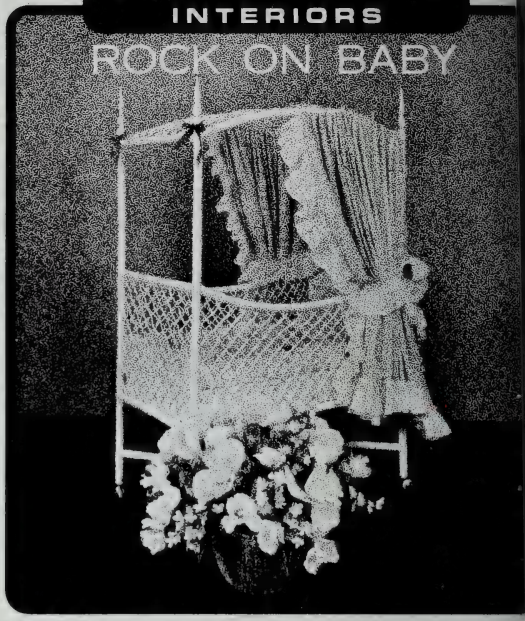
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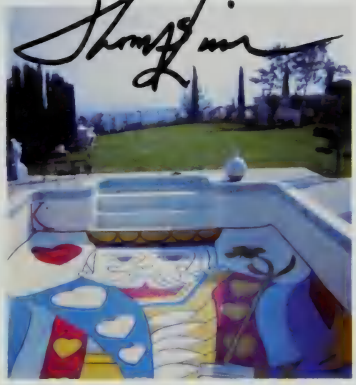
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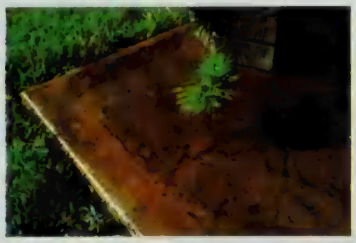
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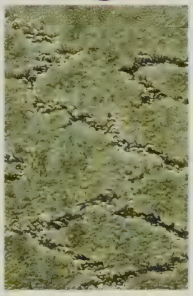


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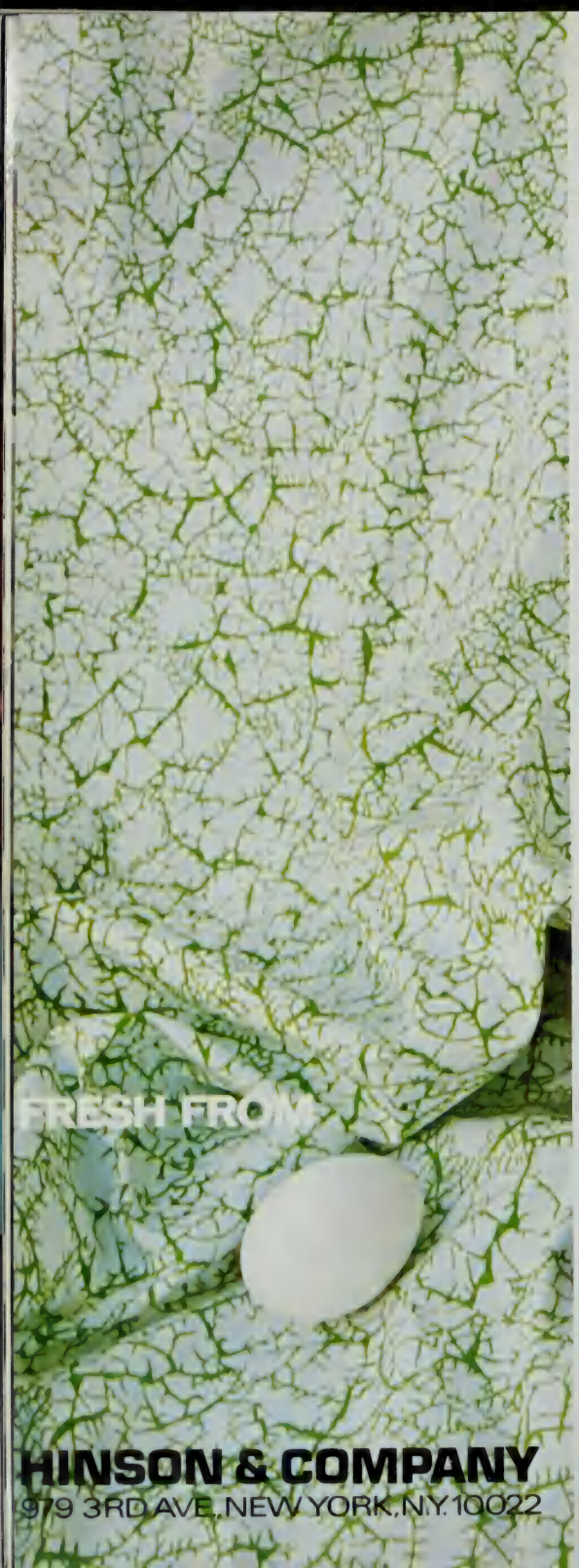
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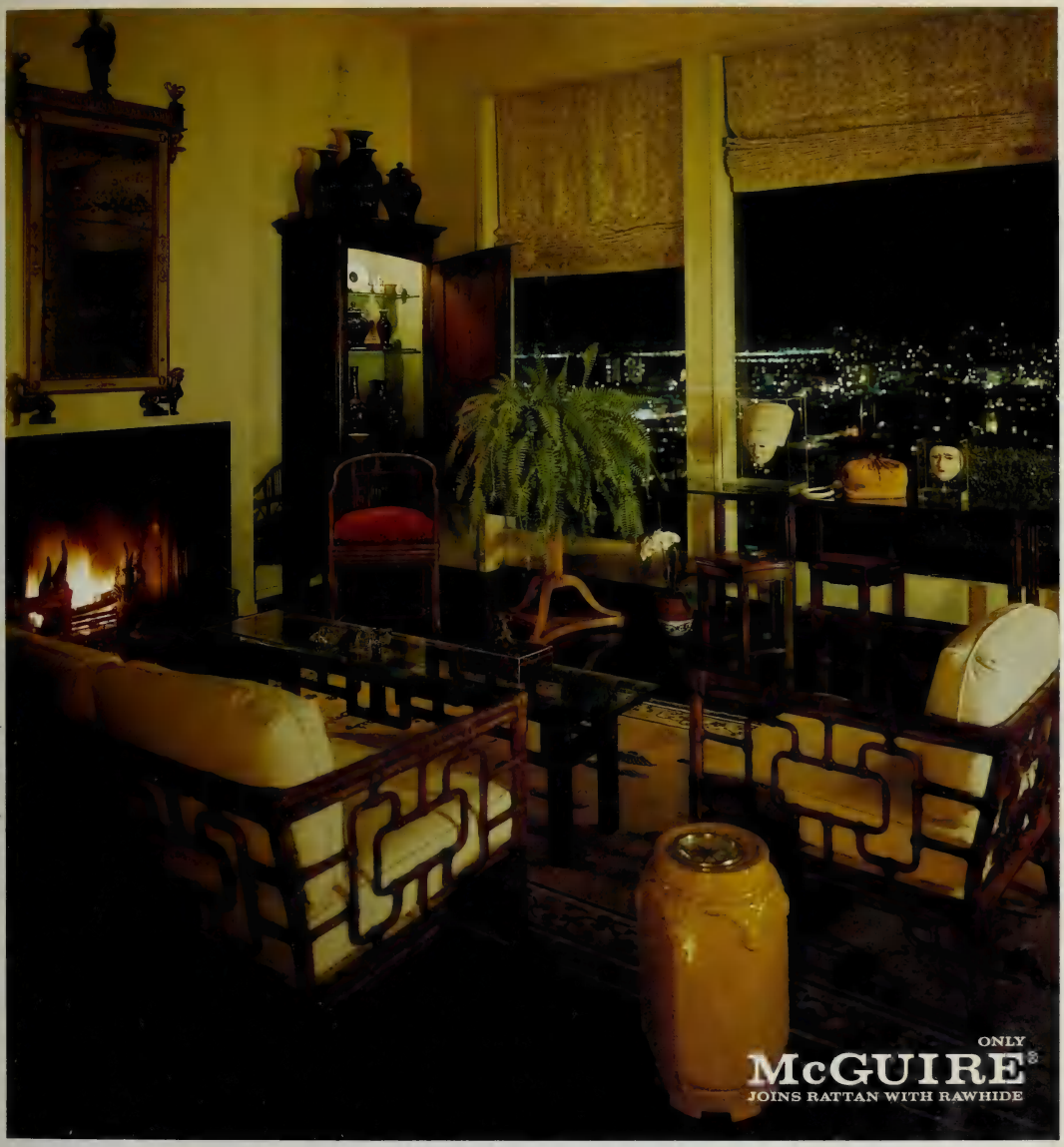
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LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

As a former practicing interior designer and resident of New York City, I was also a subscriber to *Architectural Digest* for many years, at a time when your publication specialized in covering the decorations in the huge residences on the West Coast, and when all photographs were shown in black and white. I terminated my subscription about fifteen years ago only because I found the context and photographic material in other publications more pertinent to the New York scene.

About three months ago I took advantage of your kind offer for a complimentary copy of your magazine. May I say I was very much impressed with the beauty of your color photography, with the diversification of décor and the national coverage of the interiors illustrated. I was pleased to renew an old friendship by subscribing.

Louis A. Malamud
Bay Harbor Islands, Florida

As a sixteen-year-old, it took a while to get together the money for a subscription to *Architectural Digest.* Before my first issue arrived, I must say I was a bit skeptical as to whether I had made the correct decision.

With every issue of your magazine I am convinced I did the right thing. Moreover, I find *Architectural Digest* inspiring in regard to my own future.

Jim Kutchin
Lexington, Massachusetts

I first read *Architectural Digest* in my dentist's office. It was stunning! So I subscribed. Now, having received the issues since January, I'm annoyed because it seems Art Déco is the current rage. Either that, or you assume everyone in this area is a brainwashed Californian. Please deliver us from these extremities. May we please get back to something like the first magazine I saw?

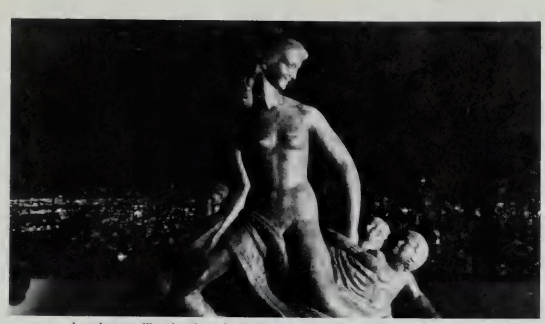
Peggy Blakemore
Phoenix, Arizona

Thank you for bringing us *Falaknuma* in the March 1977 issue of *Architectural Digest.* Your presentations of designers' work and living places around the world are always filled with idea-provoking settings, beautifully photographed and set forth. But this was something special with an added dimension. Again, thank you.

Bill Derringer
Atherton, California

continued on page 10


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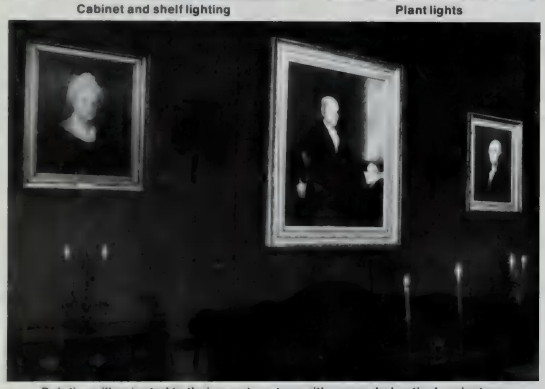
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LETTERS FROM READERS

continued from page 8

Your fine magazine is just riddled with advertising—everything from a kitchen sink to selling a bottle of liquor. It has spoiled it for me and I am sure that I'm not the only one complaining. You have too fine a magazine to let it decline like this. The quality and taste are gone.

Erlene Merritt
Los Angeles, California

Continue your present balance of advertising and editorial content. This is in response to reader George Koval's remarks in the "Letters" section, March, 1977. I subscribe to various publications for their content, not considering myself merely a vicarious participant in the world of design. I enjoy observing not only what others have done, but what new opportunities are available—as reflected by advertisers. I find I gain at least as much from the ads in your magazine as I do from the interiors in the editorial portions. Don't compromise either.

Ian McVarish
Sacramento, California

With reference to the last advertisement that we ran in your January/February issue of *Architectural Digest*, which showed our Emmetre Sleep Sofa, I would like to thank you for the quality of the reproduction of our ad. It is sincerely a pleasure to see the use of the sensitive graphic expression that you and your staff put forth. Our enthusiasm and faith in your magazine have stimulated us to appear in all of your forthcoming issues.

Leon Rosen, President,
The Pace Collection
New York, New York

Hurrah for gardens, Scaasi beach balls and Fred Astaire! Oh yes, and Henry Moore on the lawn. I'm for interrelatedness. We must have gardens to see outside and good décor to dwell within. I wish more persons could know your magazine. I do appreciate your historical houses and gardens. Believe me, I *like* your attitude.

Lucy W. Moore
Mountain Home, Arkansas

The article "Background for an Artist," in the April, 1977 *Architectural Digest*, is a superb exposition of the studio-home of Lowell Nesbitt. Since our gallery represents the work of Lowell Nesbitt, we were able to watch the development and progress of the construction. The magazine article captures all of the dreams, hopes and ambitions of the architect, the designer and the artist. The photographer, Richard Champion, has captured the aspirations of Mr. Nesbitt, along with the physical surroundings. Thank you for a job beautifully done.

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HISTORY OF THE PAINTING

Princess Mary (1631-1660) was the eldest daughter of Charles I of England. In 1641, at the age of 10, she became the wife of William II, Prince of Orange (1626-1650). She later became the mother of William III who ruled England from 1689-1702.

Van Dyck's books indicate two commissions for portraits of the young 10 year old princess in late summer of 1641. In this portrait she is shown wearing the large diamond brooch given to her by her husband (William II) one day after their wedding.

(Reference: Th.H. Lunsingh Schuerleer in OUD-HOLLAND. (The Hague, 1969, Volume LXXXIV, pp. 29-66.)

Interested collectors may arrange a private appointment to view the painting.

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PEOPLE ARE THE ISSUE



Mikel Covey

Many of our readers continue to ask, "Why don't you show fine architecture, in addition to fine interior design?" When Architectural Digest *was first published, in 1920, it was, in fact, a journal of architecture, but as readers' interests changed, so did the magazine, and gradually the editorial content reflected the total residence, with emphasis on interior design. This thrust was broadened to include features on art, antiques, gardens and historic homes. We are now pleased to announce that beginning in the November issue we will initiate a continuing feature on significant residential designs by major architects. The first will be a contemporary classic of strength, grace and purity, by Californian Craig Ellwood. We look forward, as always, to your response.*

Paige Rense
Editor-in-Chief

Biltmore House



Vanderbilt Hunt

George W. Vanderbilt proved to be something of a surprise in his time. Though he was shy and apparently cared little for finance, he managed to increase his inherited fortune considerably. Much of it was spent on *Biltmore House*. The 125,000-acre estate, in the mountains of western North Carolina, was planned by Mr. Vanderbilt's friend the noted architect Richard Morris Hunt *See page 54.*

In the Metropolitan Mode



Spectre

Designer Jay Spectre was on his way to Carrara, Italy the last time we spoke to him. "I'm choosing exactly the right shade of marble for this extraordinary duplex I'm working on," he said excitedly. He has almost single-handedly preserved a tradition practically extinct today: the combination of craftsmanship and materials that results in the kind of detailing possible only when designer and client care enough to expend the time and effort required. *See page 62.*

The Collectors: Mrs. Sarah Hunter Kelly



Kelly

Mr. and Mrs. Thomas Kelly were among the fortunate few who spent the 1920s in France. As residents of the historic château *Méréville*, they were acquainted with such luminaries as F. Scott Fitzgerald, Marcel Duchamp, Man Ray and James Joyce. Méréville was also the repository for a superb collection of French antiques and an eclectic assemblage of fine paintings. When the Kellys left their fabulous French estate and moved to their New York townhouse, in 1930, they brought many of their furnishings with them. The natural result is a home that indicates notable Gallic influence, yet is free of any intent to duplicate another time, another place. *See page 70.*

Above Rittenhouse Square



Crowell

In designer L. Douglas Crowell's premier appearance in *Architectural Digest*, his dramatic apartment overlooking Philadelphia's Rittenhouse Square proves to be a tribute to, rather than a re-creation of, the Art Déco mood of the 1920s. There are few actual period pieces. "I don't like Art Déco of the period," Mr. Crowell admits. Instead, he has essayed a design of highly controlled pattern, one that is very carefully worked out for living in the present era. *See page 80.*

San Francisco Cadence



Arnold

A fervent advocate of the principle of balanced axis in interior architecture and décor, designer Val Arnold has arranged his life on the same symmetrical tenet. He maintains homes and offices in both San Francisco and Los Angeles and divides his time between the two cities, with a flat in a "grand dowager" residential building in San Francisco's Pacific Heights, and an office situated in the tower of his house high in the Hollywood hills. With all this balance in his life, there is only one flaw: Mr. Arnold is so busy working for his clients, he hasn't yet found time to decorate his own new southern California home. *See page 88.*

The Incredible Warehouse



Killough

Designer J.J. Killough III has an ongoing love affair with the Orient. After moving back to his native Texas from Hong Kong, he decided to convert an enormous Houston warehouse into a Far Eastern idyll. Furnishings composed of such exotica as trappings from a Buddhist monastery and Philippine *santos* provide his favored, if somewhat theatrical, décor. "Nonreality becomes the only reality," says Mr. Killough, adding cryptically, "Surreal is the word." Although we're not sure we can decipher the code, we applaud the magical fantasy he has conjured for himself. *See page 96.*

continued on page 16

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continued from page 14

Architectural Digest Visits: Mr. and Mrs. Kirk Douglas



The Douglases

Kirk Douglas admits that he spends more time in his home than most actors. Although he has his own production offices, he still prefers to work in the Beverly Hills residence decorated by his French-born wife, Anne, who shares her husband's interest in collecting art. She told us, the rainy night we were photographing the house, "I was brought up around fine artworks. My father was a collector, and I think when you see art as a very young child, you develop an eye." *See page 104.*

An Image of Art Déco



Gray

When California designer Ray Gray was commissioned by a young couple to redo a house in Montreal, he was presented with two interesting problems. The house itself had been done in an ersatz Mediterranean style that satisfied neither his clients nor himself; and the couple had not accumulated furnishings or collections, so a new beginning was in order. Walls were moved or removed, stained glass brought in, and African, Japanese and Art Déco articles acquired. The resulting contemporary solution, with Déco overtones predominating, delighted everyone. *See page 118.*

Madame Castaing Chez Elle



Castaing

In any field there are a few extraordinary people who achieve a status far above their contemporaries. Legendary designer and antiquaire Madeleine Castaing is one of these. Her Paris house is a combination antiques shop/living area. The ground floor and main floor are set up as though they were lived in; however, Mme Castaing actually resides in a suite on the *entresol*. Throughout the house are some splendid examples of Victoriana, creating the *style Anglais*, which she favors. *See page 130.*

Enchanted Ibiza



de Olaso

Spanish interior designer Javier de Olaso spends a great deal of time traveling. Several years ago he decided that he would build a house for himself and chose as the location the island of Ibiza. Many of his trips have been to the Orient, and the result is architecture and décor strongly influenced by his fascination with Eastern styles. *See page 138.* □



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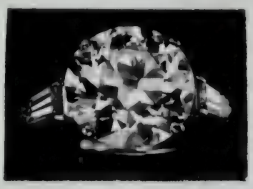


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Drawing by Bill Maughan

GUEST SPEAKER

The Art of Chic
by Robert L. Green

SOCIETY GAVE BIRTH to the blues in the twenties. The 1930s will be remembered as the era that introduced chic.

At that point in time people began to be judged more by wit and charm than by social position and bank accounts—a happy transition from old class distinctions and traditions to new exigencies. We knew that chic is a fashion—a fashion made chic by those who are chic. We had no reason to question what or who was chic.

Motion Picture Modes

The world consisted of the people who made up the audiences in the movies, watching Joan Crawford, and all the other ladies and gentlemen with great faces, being chic. When Joan marched—our Joan rarely just walked—up to the bartender and commanded, "Scotch over ice!" you knew, if you were smart, that "on the rocks" was for peasants. Ina Claire took off her hat, tossed her head, and every hair remained in place. She took off her gloves while carrying on a spirited conversation but never once looked at her gloves. That was chic. William Powell slipped into his coat and buttoned it without once glancing down. That was chic. The chic never checked their buttons.

But where are we today? The "people" are watching television. Archie Bunker checks his buttons when he puts on his mackinaw. Not chic—not even couth. The last time there was even a bad try by a lady was Loretta Young, our Lady of the Lace. Remember her opening the door and twirling right into the nation's living rooms? Pseudoelegance but certainly no chic.

One is deafened at the average cocktail party by the shriek of chic: people whose small talk becomes louder in proportion to its unimportance.

Being Passionately Avant-Garde

If you are chic you do not speak or shriek of it. Your likes and dislikes become the likes and dislikes of others. You will be copied, criticized and envied. You will passionately feed your sense of chic by your curiosity about the original and the new. Your interests will range from an amusing dip, to a haircut; from a work of art to avant-garde slang. Never will you not have the courage of your convictions; always you will have an indifference to criticism; the banal and superficial will be avoided.

Who are the shriekers? These are the people who copy—they adopt the language, the mannerisms, the hobbies, the rooms, the ways of dressing and living, of whomever they admire or envy. A few will copy and thus learn. One day they may begin developing and expressing their own originality. But most of the would-be chic do not have a clue as to the meaning of the word and do

continued on page 24

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GUEST SPEAKER

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not realize that to copy exactly is to be automatically unchic. These are the people who get lost in the labyrinth of fashion, style and status. Everything they say, do, wear, drive, live in, shrieks of chic, but they are never the hunters, the discoverers, the originators or the perfectionists. They are dependent on directions from others.

Wouldn't it be a wonder to have a television series that would do for chic what "Upstairs, Downstairs" did for elegance? There is an emptiness in the canned chic some designers and decorators offer in clothes and rooms. Being chic is truly a state of mind. It doesn't work if it isn't second nature—a kind of ingrained sense of exhibitionism. And it must be personal. *Your* clothes, *your* room, not the designers' and the decorators'.

BEING CHIC IS A STATE OF MIND. IT DOESN'T WORK IF IT ISN'T SECOND NATURE.

Blinding white paint and tides of satin fabric washing over furniture that is really sculpture is excitingly chic, but that is defeated if to it one adds people who are vulgarly colorful, gross in form and without taste. The original room is a stage set that cries to be filled with ladies and gentlemen whose chic exists wholly and solely in the instincts, words and minds of themselves.

An Aggressive Independence

Interesting that we believe in the case of *Pygmalion:* that Eliza Doolittle can be made into a duchess who is wonderfully elegant. But Professor Higgins might well have had his comeuppance if the bet had been that Eliza D. could succeed at a party for Jackie O. Elegance is a calm lake, compared to chic's turbulent seas. Like the violent storm, chic is temperamental and temporary. It moves, it shifts, it is clever and disturbingly inventive. It demands a kind of alertness that approaches a pushy paranoia.

Chic is not for the weak. It demands a strong personality. You know that Katharine Hepburn is chic. It helps to have an aggressive independence from the acceptable norm, as long as your mind has the flexibility to easily move and work with the times.

The chic possess the knack of being able to do something new with the same old money, space or bodies. They are able to change the old because they can invent.

Let's make the shriek of chic unchic and take chic out of the hands of the copiers and return it to those who create it. They are the passive dictators of our lives.

The vulgarity and boredom of the shriekers can kill chic. We must not allow this to happen. □

Robert L. Green, recognized as a major force in the world of taste, has enjoyed a varied career as style and fashion consultant to major publications and manufacturers. While designing such varied products as clocks, clothing and garden accessories, he distributes his time between residences in New York, Pennsylvania, France and Malibu.

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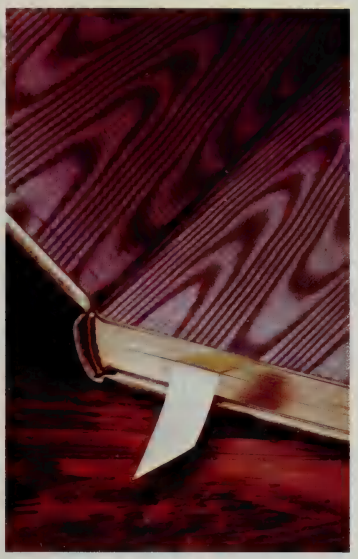
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RUSSELL LYNES OBSERVES

Experiencing Art— The Great Controversy

LATE LAST WINTER in New York there was a chill that pervaded the art community, as penetrating as that city's worst winter in years. Teeth chattered, some with anger, some with wounded sensibilities; some, I'm afraid, with greed. At the root of this was an offer of forty million dollars from Ambassador Walter H. Annenberg (lately of the Court of St. James's) to the Metropolitan Museum, to establish an art communications center. Mr. Annenberg's inspiration, he said, came from the "Civilisation" series on public television, over which Lord Kenneth Clark presided with such avuncular success.

A Furor of Misunderstanding

The controversy was one of those cockamamie furors of misunderstanding, insufficient planning and premature public relations that need not concern us here, except to say that it left a puddle of bad blood in the art community, a number of wounded egos, and a museum shy of a whole lot of dollars—which every museum these days sorely needs. As a result of vituperative public hearings, tirades on the art pages of the *New York Times*, bitter letters to the press, Mr. Annenberg picked up his golden marbles and went home. The communications center, which plans to use such mediums as television, film and tape to spread the artistic image, will now be set up in Philadelphia. Possibly heading it will be the director of the Metropolitan Museum of Art, Thomas Hoving.

Briefly, what the controversy boils down to can be summarized as a row between those who believe that works of art should only be experienced firsthand, and those who believe that any means of enticing large numbers of people to the enjoyment of art is not only justified but a public service and duty. As an art dealer who specialized in Baroque painting put it to me some years ago when the Met was making a new kind of pitch to the public, "All it means is less art for more people."

I demur—but not, I think, for the usual reasons. We live for the most part in a two-dimensional world, on secondhand experience; we live, in other words, on reproductions of the world almost as much as we live on a firsthand intimacy with it. It was art, in the first place, that introduced man to this condition, as long ago as the colored drawings on the walls of the caves of Altamira in Spain, those beautiful bison, thirty thousand years old.

"Fie on Reproductions!"

Ever since then, men and women have tried to capture the three-dimensional world on flat surfaces, to make it their own. Moreover, they tried in the same way to take the intangible world of belief, of myths and religions,

continued on page 34



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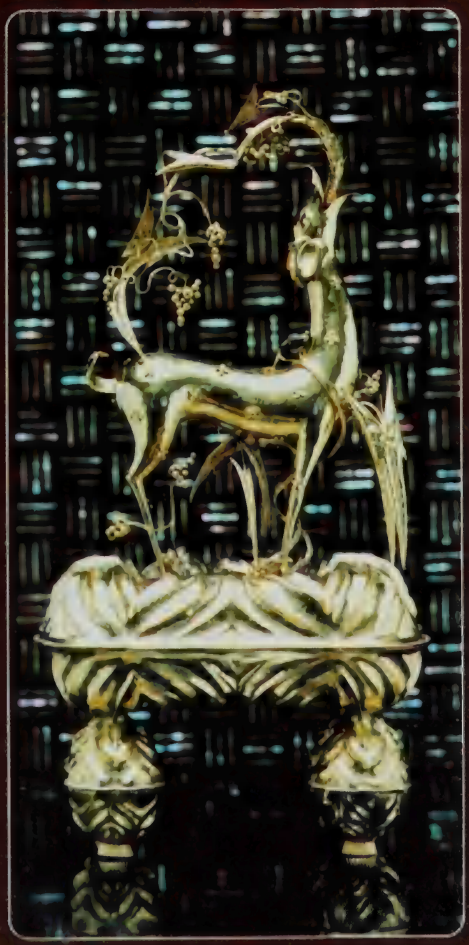
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which exist only in the mind, and give them visual substance by painting them on vases and on walls and panels and glass and metal. They celebrated their heroes, their triumphs, their catastrophes and their daily pleasures and chores. They ornamented their temples and their houses, and they wondered at the magic with which some men could reduce experience, and transplant visions, to flat surfaces. They came to wonder as much at the two-dimensional world as at the world into which they could walk. Man's flat transformation of the three-dimensional world became, for some, infinitely more fascinating than the round world itself.

But in the last relatively few years the flat world expanded as the round world grew smaller. What had once been available to a few people who could see a work of art at firsthand became—with the invention of lithography, photography, color separations and various kinds of sophisticated engraving and printing—available to everyone. "Ah!" say the less-art-for-more-people believers, "but there is no substitute for the firsthand experience of a work of art. Fie on reproductions! Let them come to the museums and see art plain and unadulterated."

WE LIVE ON REPRODUCTIONS OF THE WORLD AS MUCH AS ON A FIRSTHAND INTIMACY WITH IT.

So museums are now swarming with people eager to have a firsthand experience of works of art and crafts, and the reason most of them are there is because of their secondhand experience. They have seen art reproduced, sometimes well, often badly, but nevertheless enticingly. Some of them are there for snobbish reasons—they want to say they've been. Some are there because they long ago learned from miserable reproductions—as I did, when I was a student subjected to pale black-and-white University Prints and dreary black-and-white slides—that this was something they yearned to see for themselves.

Expanding Artistic Horizons

Yet one of the characteristics of what we are pleased to call "the space age" is to reduce the penetration of space, by means of the television screen and magazine pages, from three dimensions (or four) to two, so that we can begin to comprehend it. One of the characteristics of the greatly expanded interest in art today is the reduction of paintings and sculpture and architecture, by much the same means, to something we can possess partially even if we cannot possess it wholly. It is as ridiculous to dismiss these ways of meeting and befriending as it would be to dismiss the wonders of space exploration because we cannot all be rocketed into the heavens. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harpers*.

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Drawing by Bill Maughan

VAN DAY TRUEX ON DESIGN

Responsibility in Design

FRANK ALVAH PARSONS, who founded the Parsons School of Design, was a provocative individual. Concerning his lectures to students and the general public, he was of the opinion that any really pertinent thought had to be restated and repeated at least three times, in the hope that one-third of the public would grasp it the first time, one-third the second time, and by the third time it would filter down to just about everybody. Granted, this is a cynical point of view, but a certain degree of truth is involved.

Aristocratic Influences

As a designer, I find repeating definitions to myself salutary, refreshing and admonitory. I believe that designers, coupled with manufacturers, are almost completely responsible for the quality of design. In former eras, before the domination of the machine, the chief controls of interior design were influences of the aristocracy and ruling class. Designers worked with this influence, and execution was by skilled artisans—by hand.

Even though there is currently a rising interest in crafts and their hand-controlled execution, it can only remain a minor portion of production, compared with the staggering bulk of mass machine-produced articles. The amount of additional hand labor needed in fashioning and finishing a product partially executed by the machine makes for an often excessive rising price spiral. As a result, a major factor in designing (to maintain a reasonable price) is to achieve the maximum finishing with machinery whenever possible, rather than relying on additional manual assistance.

Along with the influence and control of production exerted by designers and manufacturers is that of the buying public. There can be contrasting opinions as to the extent of this influence, but I believe the public's influence is minor compared to that of the designers and manufacturers. The less rubbish mass-produced by these combined forces, the less junk is available to be bought on the market.

"Beauty, Excellence and Fitness"

And thus I return to the Parsons concept of repetition, and not primarily for the public, but for designers. There is a need to take stock and review and repeat certain definitions—above all, one definition—that of taste.

Let us see what *Webster's New World Dictionary of the American Language* has to say about *taste,* and just for further examination, I will add a few more words on the subject myself.

Taste: the ability to notice, appreciate and judge what is beautiful, appropriate, harmonious or excellent; a sense of beauty, excellence and fitness.

Notice the words *appropriate* and *fitness.* For me, they constitute the dominating control. Elsie de Wolfe (Lady Mendl), the first woman interior decorator of international reputation, who began her remarkable career in the early part of this century, used the word *suitability* as the prime control. It is just another synonym for *fitness* and *appropriateness.* Interior designers should never fail to observe this guiding factor. Once suitability is defined, further embellishment and elaboration is well in hand, tempered with judgment and restrained by budget.

Another word—*decorate:* to add something to, as to make more attractive. In other words, to embellish.

Fashion: current style or mode of dress, speech, conduct, prevailing custom of a particular time and place as established by a dominant section of society or leaders in the world of art, literature etc. etc.

And, finally, *flair:* a keen natural sense of discernment, a natural talent or ability. This word is often misused. I believe taste can be taught and developed continually; flair, no. One has

continued on page 42

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VAN DAY TRUEX ON DESIGN

continued from page 38

it or not, and if flair is added to taste, that produces the top creative work.

Outrageous Embellishments

Now, to return to the world of interior design—let function and suitability control, then let embellishment add further delight. One doesn't mind how audacious, even outrageous, embellishment may be—depending on personality, purpose and budget—if there is proper design control. And the more audacious, the greater the need for design control to avoid the pretentious and the merely empty meaningless display for its own sake.

May we always avoid unfunctional pretentiousness in the field of interior design; the facts of life should dominate more and more, in both exterior

THE MORE AUDACIOUS THE DESIGN, THE GREATER THE NEED FOR CONTROL.

and interior environment. There is less service available and we need to stress good lasting construction with quality of line and proportion and texture. Provide less, provide better.

Better design is more available and price is not a determining factor. In fact, I feel there is more good work being done in the lower price brackets than in the more expensive. Simple agreeable functional design for furniture, lighting, fabrics--in other words, whatever a person needs for agreeable, simple reasonable living.

Beware, designers and buying public! Freedom to spend more can mean less true quality—just as it is true that more hand embellishment, more costly material, demand higher prices. Just be certain the greater cost is being expended on better design.

It's only a matter of being objective and reviewing once again the real meaning and uses of taste. □

One of the most respected names in interior design, Van Day Truex has held many prestigious positions, including the presidency of the Parsons School of Design. He was awarded the French *Légion d'honneur* and has served as a consultant for Tiffany & Co. since 1951.

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DESIGN DIALOGUE

An Interview with Billy Baldwin
by Valentine Lawford

AFTER A NOTABLE CAREER of almost four decades as a New York decorator, Billy Baldwin retired four years ago—and promptly embarked on a second career, as a designer of furniture, fabrics and wallpapers.

Asked to describe what he would himself regard as his individual contribution to the success story of the decorating profession in twentieth century America, he replies, "I always thought of myself as a colorist, primarily; and I suppose one could say that I almost started the vogue for a clear, Matisse-like decorating palette. I believe I was one of the first to stress—in an article and an interview—the importance of creating personal rooms: rooms that really look as though they belong to their owner." But then he adds, "Actually, the only thing I can claim for certain is that I have been one of the most active promoters of cotton since World War II."

Cotton—A Distinguished History

Decorator Baldwin's fondness for cotton, appropriately enough, has been responsible for one of the most interesting of designer Baldwin's assignments so far. In his own words, "When I worked as a decorator I had a very private clientele. I was really only happy working for people whose personality pleased me. Once, years ago, I was asked to decorate a hotel; but I said 'No. I want to know who's going to sleep in the bedrooms I plan.' We live and learn. Today, here I am, designing sheets for the world to sleep in, and quilts and pillowcases as well.

"I could go on for hours about the virtues of cotton: It is simple, it takes color printing marvelously well, and so forth. The use of cotton in decoration has quite a distinguished history. Mme de Pompadour had a blue-and-white *Compagnie des Indes* room in Oriental cotton with patterns made from indigo dyes. And the Empress Josephine was also a fan of cotton."

Cole Porter's Etagères

His other work as a designer includes wallpapers and correlated fabrics (cotton, needless to add) with patterns taken from seashells. As for furniture, he has designed chairs and sofas upholstered in raffia, with loose seat cushions for which clients themselves can choose the covers; coffee tables and night stands in pale wood, inspired by Chippendale; and metal étagères, which he describes as "the grandchildren of the ones I had made years ago for Cole Porter. The only difference between the generations is that Cole Porter's étagères were of brass, whereas their descendants are of bronze."

To questions about design in general and new design trends, he is enough of a professional hand to have ready answers—though characteristically he prefaces them by saying that he can really only offer "glimpses of the obvious—or glorified common sense." For instance: "First and foremost, furniture *must* be comfortable: that is the original purpose of it, after all. Then, it should be in scale with its surroundings, which in these days of limited space usually means that it should not be overlarge, but it should seem generous. Finally, it should be timeless, by which I merely mean that it should be capable of blending with the furniture of the past. Up-to-the-minute gimmicks and gadgets may be a sensation for a season, but in the long run they can prove very expensive; they are always having to be replaced. Young designers who go all out to produce 'something different' risk

"I ALWAYS THOUGHT OF MYSELF AS A COLORIST, PRIMARILY."

producing only that; and after a time, who wants it? I don't much care for the word *trends*. It suggests fads and fashions—both, by definition, ephemeral things.

"In furniture design, even now, I believe that the modest, well-proportioned pared-down design—the classic, rather than the Baroque or Rococo—still has the best chance of giving enduring pleasure. In designing patterns for wallpapers and fabrics, I have copied Nature straight: the oldest, safest guide. As for my designs for sheets and quilts and pillowcases, I have tried not to forget that beds are what we rest and sleep in, and that no one in his or her senses wants to wake up in the morning confronted at close range by an imitation Cubist masterpiece or an Edwardian herbaceous border in full bloom."

An Unforeseen Liberation

Of his experience as a designer so far, Billy Baldwin says: "All my designing work has given me an extraordinary personal satisfaction. The change from being 'retail' to being 'wholesale' has been a real—if totally unforeseen—sort of liberation; and I unashamedly enjoy helping to promote my designs commercially, instead of trying to cope tactfully with the whims of individual clients. On a less selfish plane, I have been immensely impressed by the high quality of execution, the sheer technical excellence, that is available to the designer of American furniture and fabric and wallpaper today. Last but not least, I can now do virtually all my work during the five months of the year that I spend on my favorite island of Nantucket. My thinking and designing, my mistakes and corrections, all take place there, exclusively. And somehow so easily and happily, in the prevailing peace and privacy, and in that true, clear Atlantic light."

As always with this human perennial, one is torn between envy of his lighthearted way of taking life seriously, and admiration for his sheer persistence. □



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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur—
A detailed description of notable art and antiques selected from the interiors featured in this issue.



Oriental rugs fall into one of two design groupings: geometric/curvilinear or garden/floral. This rug is an example of a garden rug, the earliest forms of which were developed primarily in Persia in the sixteenth century. The motifs are based on Arabic gardens, with borders, flower beds, trees, fountains, waterways and traditional flowers, all stylized from nature—within the limits of the Koran. While the geometric rugs were made by nomadic peoples, the garden types were city-made; skilled artisans reproduced patterns from cartoons created by master designers. *See page 56.*

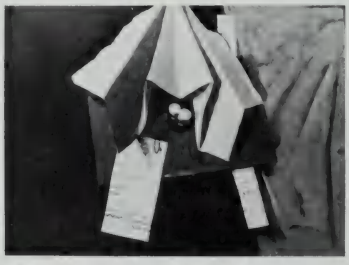


Austrian-born Karl Bitter (1867–1915) carved this relief panel from domestic marble between 1893 and 1895. Entitled *Return from the Chase,* the overmantel frieze is Baroque in its treatment of space, Romantic in its rustic subject matter, and lively with Medieval costumes and strenuous movement. Bitter combined a romantic, allegorical approach with an interest in things Hellenic. He executed several sculptures for *Biltmore House*—using marble, bronze, oak or limestone. *See page 59.*



Antique door furniture, such as locks, knobs, keyholes, escutcheons, finger plates, et al., had a repertoire of small details that added luxury to rooms by giving character to the doors.

This lock is referred to as a *rim lock;* the intricately constructed mechanism is enclosed in an elaborately ornamented polished-steel box, with filigreed steel plate and bronze handle. The costly custom-crafted hardware of earlier centuries—locksmithing developed as a separate craft in the fifteenth century—was often removed when a house was sold, and transferred along with the furnishings to a new residence. *See page 61.*



This canvas was created by the American artist Man Ray (1890–1976), a pioneer of Abstractionism as well as one of the founders of both Dadaism and Surrealism. Noted as a painter, sculptor, inventor, photographer, cinematographer and inventive wit, Ray regarded himself as a "practical dreamer," whose intention was to "amuse, bewilder, annoy and inspire reflection." *See page 72.*



Maurice Quentin de La Tour (1704–1788) painted this portrait in pastels of the opera singer Mlle Fel, his mistress for thirty years. An esteemed member of the French Academy, La Tour rendered portraits of French royalty and nobility, and of leading intellectuals such as Voltaire and Rousseau; Mme de Pompadour was both subject and patroness. La Tour's portraits are animated and insightful likenesses. His work is characterized by spontaneous free effects and considerable surface sparkle. *See page 75.*



This helmet-mask is from the Bobo-Fing, a small and obscure African group residing in Upper Volta. Desiring the benediction of their ancestors—the "masters of the soil"—the Bobo-Fing wear such masks at agricultural rites; the traditional bold lines of the carved wood pieces hopefully warrant approval from their forebears. *See page 123.*



Painting a canvas while it was nailed to his studio wall and then cutting it until the image was acceptable was typical of the technique of Chaim Soutine (1894–1943), the Russian-born painter of this self-assertive and highly charged Expressionist picture. After emigrating to France in 1911, Soutine painted real subjects in an Expressionist dynamic manner. His clumsy vigor was born, he once said, of a "cry that I wanted to liberate." *See page 130.*



This Second Empire gilt bronze and glass *faux* bamboo étagère exemplifies the mid-nineteenth century romance with pseudo-natural gimmickry. It is patterned after its contemporary Japanese counterpart which was made of bamboo and lacquered panels. Victorians found this delicate form particularly suitable for displaying their unusual collections. The short-lived style was a fragile conceit of the European manufacturers who revived what was originally a novelty import and brought it to a new buying public. *See page 136.* □

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PRECEDING PAGES: Agriculturist George Vanderbilt constructed *Biltmore House* in the style of a 16th-century French château. OPPOSITE: A trapdoor in the marble floor of the Palm Court was designed for bringing plants from the basement. Rattan and bamboo furniture is 19th-century French; central statue by Karl Bitter. ABOVE: The ceiling of the Baroque-style Library, attributed to Giovanni Antonio Pellegrini, was originally in an Italian palace.

GEORGE WASHINGTON VANDERBILT was just twenty-three and a bachelor when his starchy father, William Henry, died in 1885, leaving nearly two hundred million untaxed dollars to be divided among his heirs. George, "a delicate, refined and bookish man," had shown none of the family aptitude for business, so no one was surprised when he was in effect put out to pasture, with a mere five million dollars in cash and a five million dollar trust.

Young Vanderbilt wasted little time setting the money to use. Traveling in 1887 to Asheville, North Carolina, a handsome resort city with a climate said to cure everything from asthma to nervous prostration, he decided to make his home there. He quietly began buying up parcels of land until he had accumulated nearly one hundred and thirty thousand acres of southern Appalachian foothills.

Mr. Vanderbilt then called in two giants of nineteenth-century design, architect Richard Morris Hunt and landscape designer Frederick Law Olmsted, to help him turn a fantasy into reality. The choices proved precisely right: between 1889 and 1895 Hunt and Olmsted would create *Biltmore House*, the largest, grandest residential estate ever built in America.

Vanderbilt looked on Hunt as an old family friend. The architect, who seemed more French than American after years of study and work in the Beaux-Arts tradition, had built châteaux for a brace of Vanderbilts in New York, the family mausoleum on Staten Island, and was currently at work on *The Breakers* and *Marble House*, in Newport. When Hunt's young client suggested that he would like a large frame structure, the architect had other ideas. He took Vanderbilt off to the Loire Valley for a tour of the château country and when the two returned they were in accord. What was needed, after all, was something closer to the French Renaissance manner of Blois and Chambord. Hunt went to work.

Building got underway rapidly. A three-mile-long railroad spur was constructed in 1890 to bring materials from the nearest rail line, and a huge site was cleared to make way for the main house, which was to occupy more than four acres all by itself. The small town of Best, down by the river, was razed and masses of earth moved in to elevate the site a safe few extra feet above the high-water mark, and a model Dutch-style village, renamed Biltmore, was constructed along Hunt's plans, to house the staff.

The temporary work force of local artisans and foreign craftsmen swelled to a thousand during the five years of building and the costs eventually ran to five million dollars. Hunt's masons

scampered over the four-story, 780-foot-long structure, piling huge blocks of Indiana limestone up into Biltmore's curiously asymmetric, picturesque profile of pinnacles, turrets, galleries and a forest of Gothic chimneys. Within the walls others were installing whole rooms taken in their entirety from European castles or making fine reproductions of Old World interiors. In all, Biltmore House would contain two hundred and fifty rooms, all generously conceived.

Landscape designer Olmsted's crew was equally busy. Some toiled to create the thirty-eight acres of formal parterres, modeled after the fine gardens of Vaux-le-Vicomte near Paris, and others worked in the nurseries, preparing for vast planting projects in the wilder parts of the extensive Vanderbilt property.

The mansion was officially opened on Christmas Eve, 1895, with the arrival of half-a-dozen private railroad cars carrying various members of the Vanderbilt family and their servants. They found the accommodations more than impressive, yet distinctly different in style from the gilt-and-marble summer palaces of Newport. Biltmore House was so tasteful, so subtly scaled, so harmonious in its furnishings as to be genuinely livable.

On the main floor the rooms were arranged more or less as Mr. Vanderbilt and his guests would experience them sequentially during the usual day's events. After breakfast in the glass-domed Palm Court the schedule of activities was announced—hunting, fishing, touring the countryside in Vanderbilt's own railroad car. Later, in the afternoon, the ladies were expected to retire to their suites to prepare for the evening, while the men moved to the Billiard Room, the Gun Room or the Smoking Room. Dinners, depending upon the host's mood, were held in the Banquet Hall—a baronial room whose ceiling arched seventy feet overhead—or in the more intimate Family Dining Room. After dinner, guests moved to the Tapestry Gallery, its seventy-five-foot-long space sumptuously hung with early-sixteenth-century Brussels tapestries. The evening ended quietly in the Library, a richly carved and walnut-paneled room containing twenty thousand books. Guests made their exit grandly up a winding staircase to the sleeping quarters, where they were given a choice of thirty-two bedrooms.

George Washington Vanderbilt died at fifty-two, in 1914. Just the year before, he had begun negotiations with the federal government to create Pisgah National Forest, and he had donated more than 100,000 acres to the National Park Service. He left 12,500 acres around the mansion for his wife and his only child, Cornelia.



LEFT: Nineteenth-century American billiard tables and prints of the works of Landseer, Stubbs, Reynolds and others provide a sporting setting in the Billiard Room.
OPPOSITE: Sixteenth-century Flemish tapestries, flags from the thirteen American colonies, Persian garden rugs, and fireplace carving by Bitter appoint the Banquet Hall.









ABOVE LEFT: A wrought-iron chandelier hangs through four stories of the Grand Staircase. LEFT: A German 18th-century tester bed dominates the Victorian Bedroom. Other furniture is 18th- and 19th-century English, French, Dutch and American. ABOVE: Mr. Vanderbilt chose Louis XIV-style paneling for the South Bedroom. A Mediterranean theme prevails: furniture is 18th- and 19th-century Italian, Spanish and Portuguese.



Mrs. Vanderbilt remarried in 1925 nd moved to Washington, D.C. Cor- elia had married John Francis Am- erst Cecil, first secretary of the British gation, the year before. The Cecils isited irregularly, permitted the ouse to be opened to the public, in 930, and kept a small staff there to maintain the property. Finally the estate passed to the Cecils' two sons, William and George.

The brothers maintain their patrimony with a mixture of personal pride and professionalism that would have delighted their grandfather. Biltmore has been designated a National Historic Site, a ranking that protects it from the slings and arrows of outrageous easements, highway condemnations and other assaults upon its integrity. Aside from this small umbrella, Biltmore pays its way as a year-round tourist attraction, as a

continued on page 148



In the Metropolitan Mode

Drama and Sophistication Subtly Blended

WHY SHOULD WE always have to choose tween traditional and modern?" ks Jay Spectre. "Surely it's possible find a middle way, a solution that oids a rigid decision."

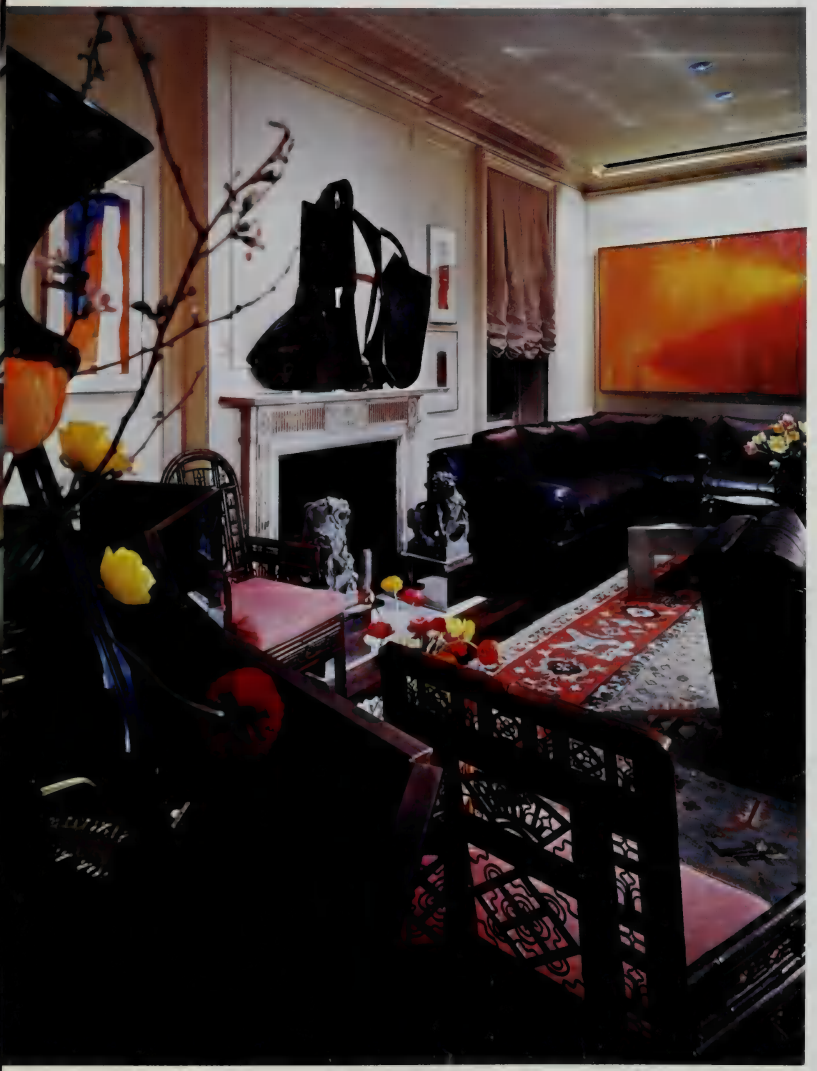
Perhaps one of the design world's ost civilized men—and certainly one its most successful—Mr. Spectre is a liever in moderation in all things, t least in domestic life. And yet his rking vocabulary consists of mate- ls of occasionally sublime richness. onze and velvet figure in his rooms d the presence of extraordinary art almost a given. But the essential otif running through his work is conciliation and alignment. The fine commodation of tradition and mo- rnity, the use of precious materials, e sudden audacious note that pre- nts everything from becoming too and—all these have been recognized hallmarks of his unique style.

"Integrity—now there's the key- one," says Mr. Spectre. "If you sim- y respect the innateness of places d objects, you can hardly go wrong. t's take this project. The ground les were simple enough. It was to be



POSITE: A Louise Nevelson wood sculpture nds dimension to the Entrance Hall of Mr. d Mrs. Howard Rosov's New York pied-à- rre, an eleven-room duplex in an older Fifth venue apartment building. Designer Jay pectre used silver mesh over fluorescent nels to create the effect of a sky-lit atrium r the adjoining windowless Center Hall; ld-foil-wrapped walls and marble flooring nounce the mood of luminous luxury. The d-lacquered center table is 19th-century. GHT: The Entrance Hall's elegant original n stair railing was designed by the architect anford White. An Adolph Gottlieb painting, second-century Indian head of Buddha and Jean Dubuffet sculpture enrich the area.

INTERIOR DESIGN BY JAY SPECTRE
PHOTOGRAPHY BY JAIME ARDILES-ARCE



a New York residence for California clients, Mr. and Mrs. Howard Rosov of Beverly Hills. The building ha much to recommend it: a Fifth Avenu location, Stanford White as architec and that indefinable patina of age."

The initial problem for the designe was to create something between restoration and a total renovation Time had worn away many of the original details of the apartment, and some careful rematching was needed Mr. Spectre is not the sort of designe to take a passive stance in relation t even the most intact of period spaces and he set to work on imposing his own particular seal in the form of several audacious *coups de théâtre.*

"There are lots of things I'd rathe have than a view," he says in explana tion of his handling of the entrance hall. A windowless space in the very heart of the apartment, it has been turned into "something approximat ing an atrium," by means of filtering light down through silvery grids.

"Now I challenge you to place this room geographically," he says. "Isn't this a sort of ultimate metropolitan

Views of the Living Room illustrate the successful mix of old and new that shows to advantage an impressive contemporary art collection. LEFT: Chinese granite dogs on mirrored pedestals guard the fireplace; an Anthony Caro steel sculpture rests on the antique carved mantel. Paintings by Robert Motherwell, left of fireplace, and Herbert Ferber, above sofa. OPPOSITE: Sleek hard surfaces and satin Clarence House upholstery contrast with the texture of an antique Oushak angora rug. Painting at left is by Hans Hofmann; the one at right by Kenneth Noland. A bewildered New Guinea basketry figure contrasts with a Jean Arp abstract sculpture on the steel-and-glass table.





"I challenge you to place this room geographically. Isn't this a sort of ultimate metropolitan space?"

pace? It could be in any capital: Paris, ondon, or New York."

Certainly the room has the architecture, the mystery, associated with amorous urban living. And the always stunning effect of beige marble elps Mr. Spectre back up his thesis, s does the international art collection.

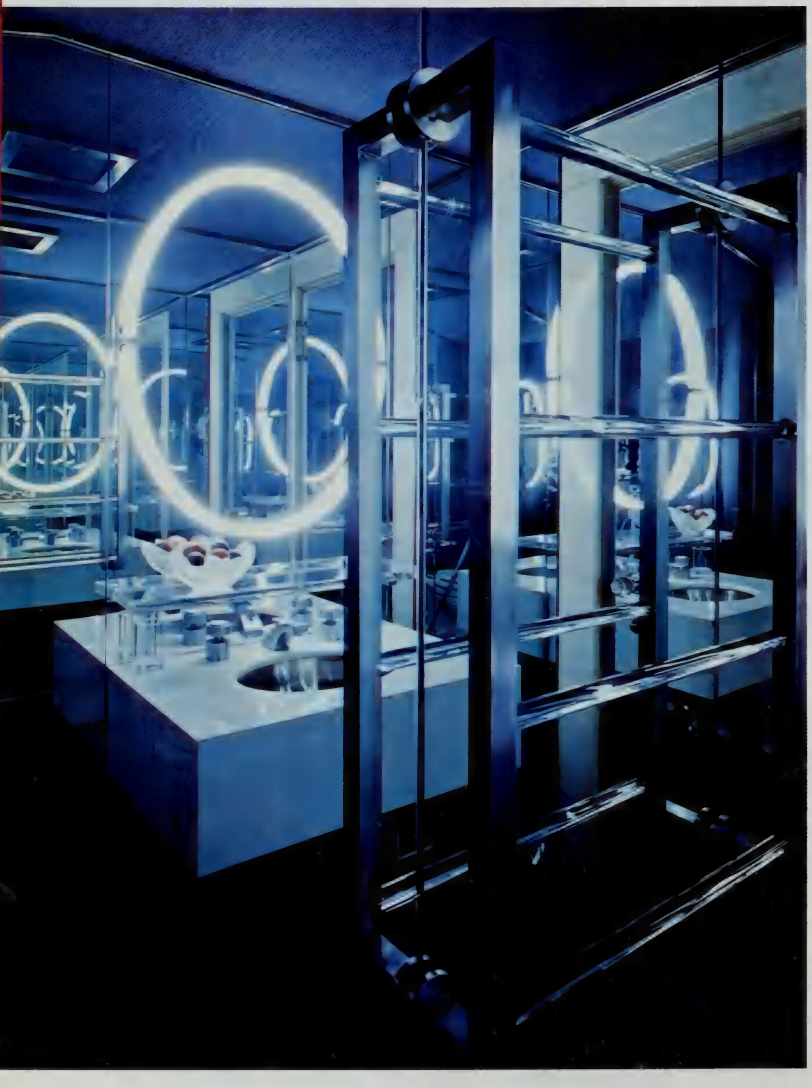
The designer uses art in a skillful nd delicate way. In the living room, r example, there is a magisterial No- nd, a wash of rose-toned harmony, et it never detracts from the Hofmann anging on the opposite wall, nor is it ompromised by the plum-colored eating with its satin cushions. An arly Louise Nevelson sculpture rings drama to the entrance hall.

"Do you know, I feel a little self- onscious talking about this apart- ent," says Mr. Spectre. "It all seems o simple. I mean, I really wasn't at- mpting any sensational statement. What I was really trying to create here an honestly luxurious, but unosten- tious, way of life. Of course, it is arefully detailed, but in a very real ay the luxury is taken for granted."

Surfaces are one of the final touch- ones of perfection in the modern



PPOSITE: The gleaming Dining Room makes a ramatic theatrical statement. Traditional rchitectural details, Clarence House satin- pholstered chairs that echo the past, and the atina of an 18th-century Buddha figure blend ith smooth steel-and-glass tables. Chevron atterning details the vivid glass wall aneling, a marble-and-steel sideboard and e oak flooring. RIGHT: Dark lacquered walls nd a dynamic sweep of levels define the eutral-toned Library. Patterson, Flynn & artin carpeting covers the floor and the rniture. Built-in steel cabinetry houses ound equipment, a bar and a television set. ainting is by Kenneth Noland.



world, and the variety manifest in th Rosov apartment is virtually an in ventory of sensory effects. From th deep shining enamel of the livin room walls to the Chinese-red glas panels of the dining room, the crisp ness of finish is uniform.

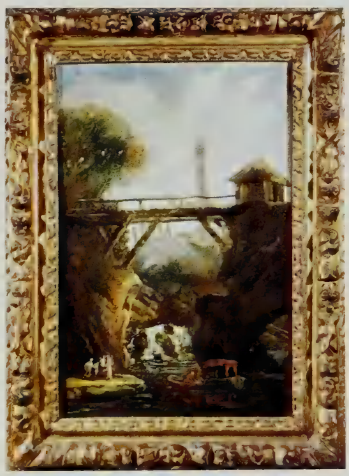
A reliance on solidity and the ci cumspection of quality does not mea that Jay Spectre isn't a man of th twentieth century. There is a spati audacity to his rooms that owes every thing to a modern vision of things. Th layering of objects in the living room the Regency chinoiserie chairs agains mirrored screens—all are distinctl post-Cubist effects. Mr. Spectre's sen sibility has broken up the stiff arrange ments of the past and set them gracefully afloat in dynamic space.

These surprises form one of th more unexpected nuances of Jay Spec tre's personality. And yet they are als quite typical of a very particular an fastidious man with a talent to delight to instruct and—above all—to conjur up an effortless and sparkling para phrase of the ideal environment. □

—Peter Carlse

LEFT: The designer refers to the Powder Room as "a moment of madness." Facing toward a Lucite-and-steel towel rack mounted on a mirrored wall, the small room seems to conta an infinity of fluorescent smoke rings, when there are just two: one above the marble basin and one around a window. Patterson, Flynn & Martin carpeting covers the ceiling, one wall and the floor; the remaining walls and the doo are mirrored. OPPOSITE: Crisp reflective surfaces also distinguish the Master Bedroom, offset by a soft-toned Edward Fields carpet and the refinement of an 18th-century French desk and chair. Bedposts are wrapped in suede and slic with Lucite; the undercanopy is mirrored, as a the tall window shutters. Painting behind the desk is by Hans Hofmann.





The Collectors:

Mrs. Sarah Hunter Kelly in New York

INTERIOR DESIGN BY SARAH HUNTER KELLY
PHOTOGRAPHY BY PETER FINK



A LAYERED TEXTURE of visual incidents charged with memories and associations gives a seductive richness to the most poetic interiors. From the density of such texture emerges an engaging dialogue between objects, their collectors, and the rooms that house both. Such dialogues are rare outside of European cultures. But wherever they occur, they create places of privilege and poetry that take those little flourishes of innocent self-indulgence without which civilized life would be unthinkable. The tone of such dialogues is a bemused worldliness that has kept its innocence and imagination. The world it establishes is broad, inclusive and welcoming.

One such very personal, privileged and poetic world thrives in the New York townhouse of Mr. and Mrs. Thomas Kelly. Seen from the street, the building's anonymous weathered brownstone façade quietly but firmly discourages passing interest. Behind the public show of anonymity exists one of New York's most charming and unexpected homes. In visual terms, the house offers limitless riches.

Where the accommodating versatility of rooms seems endless, the exceptional quality of life implied by each is uniform. The house is clearly a temple of civilization, and Sarah Hunter Kelly is its high priestess—whether having an apéritif with friends on the indoor terrace overlooking the vast winter garden that doubles as the office for her legendary interior design firm, or shuffling a few of the hundreds of paintings about in her broad and extraordinary collection, deciding whether a Magritte should trade places with a Man Ray, or if the Quentin de La Tour would be nicer in a bed alcove than by a dressing table.

Grand? Yes, very grand and very simple, for a lady who was for thirteen years the mistress of one of France's greatest châteaux, *Méréville*, the eighteenth-century masterpiece of Bélanger, which stands proudly just outside of Paris on the Plains of Beauce, overlooking the Juine River.

The Kellys were Philadelphians, and their first home was a modest 1740s farmhouse in Pennsylvania. But Sarah Hunter Kelly has always had a passion for buying and "redoing," and a strong

ABOVE LEFT: A painting by Hubert Robert of the mill at *Méréville*, the estate in France once owned by Mr. and Mrs. Thomas Kelly, reinforces the Gallic atmosphere of the couple's New York townhouse. ABOVE: A large painting by Thomas Hart Benton dominates a wall in the Second Floor Hall. A pair of Louis XV armchairs upholstered in white silk from Scalamandré and a Louis XV painted sofa solidify the French theme. OPPOSITE: On the Louis XVI mantel in the Large Salon, an 18th-century terra-cotta bust of a child, by Pajou, regards numerous paintings.







TOP AND ABOVE: A 1939 work by Man Ray and a Surrealist canvas, *Le Seize Septembre*, painted by Magritte in 1956, appoint the small salon. The Kellys were acquainted with both artists.

attachment to everything French.

"I convinced my poor husband to move," she admits, "maneuvering in a very devious way to persuade him that we should live in France."

In 1926 they bought Méréville, then an empty building with a hundred rooms and one tin bathtub.

"We lived there three months before we found every room in the place," Mrs. Kelly says, and nothing could have suited her more perfectly than the great variety of empty rooms waiting to be furnished with the results of her daily antiquing sprees. "Méréville was ideal. Every time you wanted to do something new you just found a room with the right paneling and floors."

So Méréville was refurnished, and the Kellys soon became very much a part of the mythical and enchanting Paris of the 1920s and the 1930s.



Before leaving for Paris, they had both been part of the art world of Philadelphia and New York, friends of Thomas Hart Benton and Joseph Stella and — most important — Marcel Duchamp, who had been Mrs. Kelly's French teacher. Duchamp had introduced them to friends in Paris who led them to Brancusi, Man Ray, Magritte,

ABOVE AND OPPOSITE: Two views of the Small Salon reveal varied treasures. A Louis XV cartel clock hangs above two small oil paintings and a Louis XV wall console by Jacob. In front of the console an 18th-century porcelain spaniel rests comfortably on a carved Louis XV walnut stool. Large Louis XVI armchair and carved painted stool provide an inviting combination in front of the hearth. The Kellys brought much of their furniture to New York from their château. Taffeta draperies and brocade valances by Scalamandré.

...an engaging dialogue between objects,
their collectors, and the rooms that house both.







TOP AND ABOVE: A painting of a lady on a park bench, by Bazille, contrasts sharply with Magritte's 1953 work *La Chambre d' Ecoute*, highlighting Mrs. Kelly's eclectic taste in art.



ABOVE: Louis XVI dining table and chairs in the Ground Floor Dining Room provide an appropriate background for antique Sèvres china. Beneath the staircase a pair of Louis XVI armchairs flank a Louis XV trictrac table and a Louis XVI secretary. OPPOSITE: In the Master Bedroom two pastels by la Tour and a floral painting by Haberlé are arranged above a fine Louis XVI *lit d'alcove*. A large gilded Louis XVI armchair and a small side chair provide an interesting counterpoint.

Picabia, as well as to writers like Djuna Barnes, F. Scott Fitzgerald, Hemingway, James Joyce. Then, as now, for the Kellys artists were a natural part of daily living, to be kept as friends and casually enjoyed, not worshiped. There is nothing sanctimonious about Mrs. Kelly's attitude to her historic friends or to their work.

Inevitably the Paris of that generation vanished in 1939 with the coming of World War II, and the Kellys moved back to their present New York townhouse, bringing with them most of the furnishings of Méréville and a diverse and rich collection of paintings and sculpture. It is a wildly eclectic assemblage, where works by Hubert Robert, Houdon, Quentin de La Tour, Greuze, Pajou, Carpeaux, Rosa Bonheur and John Singer Sargent live very happily in the close company of others by Benton, Man Ray, Magritte, Leonor Fini, Marie Laurencin, and other well-known artists.

"Our French friends liked it all," Mrs. Kelly recalls with amusement, "but in New York we were thought to be degenerate. Everything was considered to be too extreme."

There is, of course, a strong echo of Méréville in the Kelly townhouse, and of the creative vitality that was the atmosphere of the Paris they knew. There are many pictures of the great château itself, with its square central body, its four towers and stately wings, its exceptional rooms.

Perhaps the description that one of Méréville's other owners, the Marquis Alexandre de Laborde, gave his château in 1808 could best fit Sarah Hunter Kelly's townhouse: "There are certain places which can neither be painted nor described, so powerful and diversified is the charm with which they surround the beholder. It is not only the different aspects which delight him, it is their aggregate which seduces, which attaches and in a manner plunges him into a forgetfulness of the whole world." □

—John Loring

Mrs. Kelly has always had a passion for buying and "redoing," and a strong attachment to everything French.



Mexican Terraza

A Miniature Green Oasis

A MAN IN HIS GARDEN. The notion evokes images: W. C. Fields, a martini in one hand, storming through his rose bushes; Agatha Christie characters—even the redoubtable Hercule Poirot himself, a practical gardener who doted on vegetable marrows—fussing over compost heaps; elderly gentlemen puttering, urging colorful lives upon young plants even as they contemplate the end of their own.

Happily, Norman Fox MacGregor, Jr. fits into none of these categories. Mr. MacGregor is a tall man, a proud Scot, whose prowess as a gardener has achieved a fame extending far beyond San Miguel de Allende, a colonial village situated among the high hills of central Mexico. His small charming garden reflects the sort of careful planning and meticulous attention to detail that could be expected of a man who has spent a lifetime designing finely detailed custom furniture.

The garden cascades down three terraced levels from Mr. MacGregor's

BELOW: Containers of geraniums define the steps from the Middle to Upper Gardens of architect Norman MacGregor's home in Mexico. RIGHT: Lilies and dwarf papyrus share a Middle Garden pool banked by geraniums. The Dining Pavilion accommodates twelve.





PHOTOGRAPHY AND TEXT
BY ALLEN CARTER





The terraced areas total less than two thousand square feet.

house, on a hill overlooking all San Miguel de Allende, and each level has a different size, shape and function.

The gardens dominate the property, occupying every square inch surrounding Mr. MacGregor's house and studio. Illusion is created. With a new point of interest at every turn—and with so many turnings—the gardens seem larger than they really are. Actually the terraced areas total less than two thousand square feet. And nearly all the gardens' plants are in pots, creating maneuverability. Blossoms can be rotated easily, changed seasonally, and the panorama rearranged.

Delightful as they are, the MacGregor gardens are not merely decorative. They are living areas.

"I always have been a designer of furniture, so I think in terms of comfortable seating arrangements," says Mr. MacGregor. "I tried to design my garden as an outdoor living room on the upper level, and to serve as a dining room on the middle level."

The upper level garden does indeed resemble a living room—complete with walls, "ceiling," and wrought-iron furniture designed by the owner himself. One wall is a part of the house, with windows opening from Mr. MacGregor's bedroom. Another wall, of rock, supports a spouting fountain. The enclosure is completed by two ingenious walls of flowers—containers suspended symmetrically to form one wall of white impatiens, another of hanging basket tuberous begonias. Spanish moss, suspended so that birds cannot nest in it, hangs overhead to form the ceiling of this charming outdoor room.

The concept of outdoor living is carried through a tall gate to the larger space of the middle level. Here a pavilion with iron fringes overlooks a lily pond surrounded by potted geraniums and pineapple lilies. This is the garden dining room, where Mr. MacGregor entertains a dozen friends for cocktails and dinner; where guests debate the relative brilliance of the red geraniums and the flaming sunsets.

He plants seeds in two-inch-square pots instead of in ordinary frames or flats, and transplants to larger containers as the plants grow.

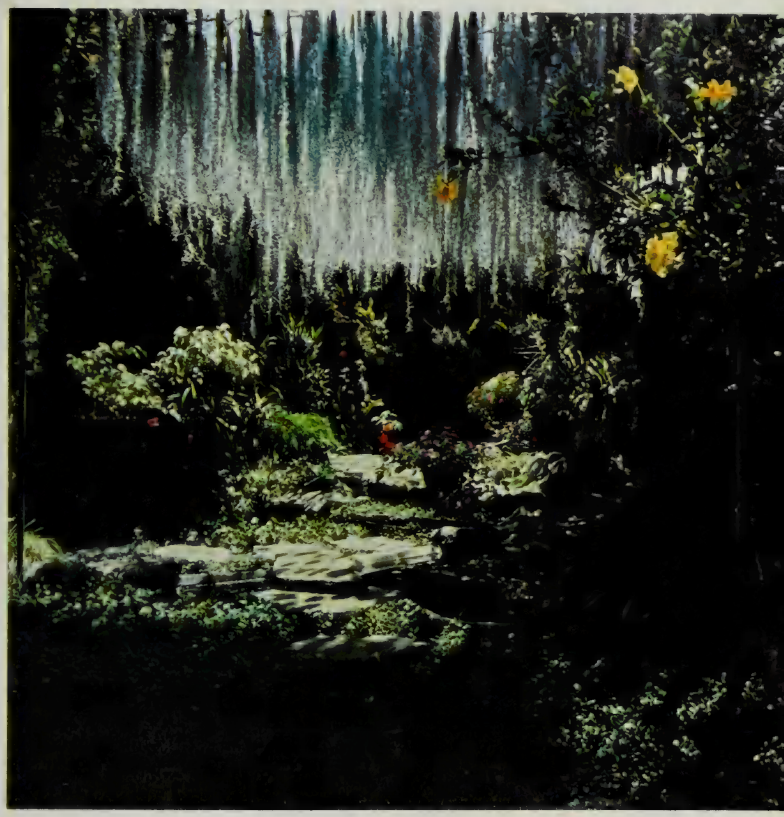
Mr. MacGregor willingly shares other tips gleaned from the experience of long hours in his own gardens:

"The quality of soil is very important, especially in a container garden. I mix equal parts of leaf mold, earth and manure. If the earth is hard packed, I mix equal parts of leaf mold, earth, manure and sand—in order to make the mixture porous.

"Young plants flower much better than older ones, so I throw out old plants. The man who helps me in the garden thinks this is as wicked as killing babies, but I know I am right. I don't always throw plants away, however. Geraniums will last two seasons, sometimes three. And if something simply grows leggy, I just cut it back, and a new sprout comes up.

"You must try to color-coordinate a garden. Actually, I don't think most flower colors clash, but I always try to have as many pink shades as I can. Pinks and roses—not the rose plant, but the color. I can't raise roses, because I don't have enough sun—which makes me very happy, because I think the plant is exceedingly unattractive."

W. C. Fields would agree, and perhaps Hercule Poirot as well. □



OPPOSITE: Spider chrysanthemums and potted fuchsias outline the pond. Behind the fuchsias hang tuberous begonias. A stone step within the goldfish pond leads to the Upper Garden seating area. ABOVE: Spanish moss filters sunlight. Hibiscus blossoms on the right and hanging containers of impatiens on the left add form and color to the Lower Garden.

Above Rittenhouse Square

Elegant Reinterpretation in Philadelphia

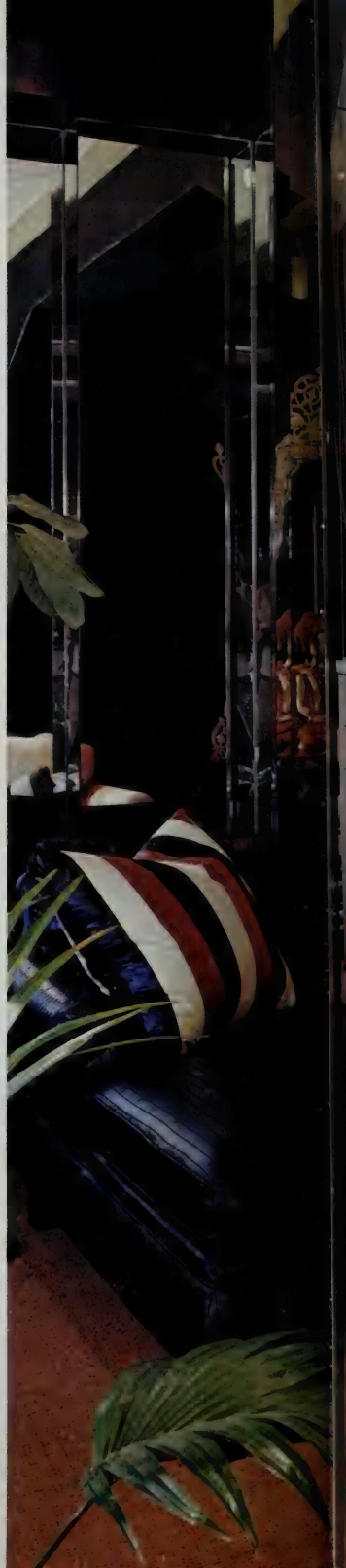
INTERIOR DESIGN BY L. DOUGLAS CROWELL
PHOTOGRAPHY BY RICHARD CHAMPION



ABOVE: Varying patterns of black and white create a dramatic effect in the Entrance Hall of designer L. Douglas Crowell's Philadelphia apartment. A collection of obelisks—marble, granite, crystal and lacquered—stands before an early-Victorian English mirror; a Balinese wooden deer head hangs nearby. RIGHT: In the Living Room, streaks of the music-sensitized neon table are repeated by stalks of bamboo, next to a bamboo-and-cane eagle. A Byzantine carved stone head resides impassively on the mantel. Reflected in the mirror panels are a papier-mâché Buddha and an 18th-century Persian mirror.

IF FORMER RESIDENTS of this 1920s skyscraper in Philadelphia were to reappear, in top hat and tails, and wander into the black-and-white foyer of interior designer L. Douglas Crowell's 1970s apartment, they would probably feel right at home. When guests arrive wearing jeans and boots, they feel quite as much at home.

The reason is that a stylish updating of 1920s décor has been accomplished







In the music area of the Living Room, lights flash rhythmically to the sounds of a quadraphonic music system. A pair of cottonwood obelisks stands against a view of downtown Philadelphia. Batik-covered pillows add pattern to the neutral-toned sofa; a 19th-century bronze centaur and two long-stemmed lilies sculpturally define the area. Bird painting at right is by Sante Graziani.

with little loss of the original glamour. At night the dark and light interior becomes a dramatic setting for the designer's frequent guests. And Philadelphia's historic Rittenhouse Square below—the urban amenity that planner Jane Jacobs praised for its "persistent popularity, rather than ephemeral fashion"—becomes the center of a glittering backdrop.

While the streamlined surroundings have the sleek extravagant flav of Art Déco, Mr. Crowell has careful avoided using original period piec The design is contemporary.

"I don't like old Art Déco," he sa "Quite often it looks very dated. think there is much to be learned fro it, however—the comfort, the luxu the fineness of materials and craf manship. But I prefer my own pe sonal version of the Art Déco perio



s version draws upon quality of
rials and geometry of design, and
as relied on simplification.
took out all the superfluous de-
the ornamentation that wasn't
ssary," he explains. "I created a
on more in keeping with today's
smen and today's materials."
r. Crowell designed and produced
ew furniture and all the fabrics in
partment with one basic idea in mind: "Everything is totally functional, designed around my life style. Function is primary, design secondary. But they must go hand in hand."

The furnishings are all oversized, for comfort, sumptuousness and simplicity. His only concession to the elegant but hard-to-maintain materials of the past is a lacquered table. Otherwise, he has selected natural and practical fabrics: cottons for upholstery,

The flashing eyes of a 19th-century teak Chinese Fu dog and a tiger painted by Rowena Kendall add intrigue to a custom-designed backgammon table, which has a replaceable clear Lucite top for dining *à deux*. The 18th-century English silver palm tree holds a crystal ball that enhances the view. Alternating dark subtle stripes of matte and satiny finish provide a subtly varied background.

His version draws upon quality of materials, geometry of design—and simplification.

goose-down stuffing for pillows, coconut matting for carpets. Where necessary, he updated materials. A chaise longue is covered in vinyl, more practical than leather, in cost as well as care. A backgammon set in constant use is enclosed in a Formica gaming table.

An avoidance of overcrowding is also part of Mr. Crowell's functional theory. A long narrow music alcove, for example, measuring seventeen by



ABOVE: A dramatic pair of carved wooden Chinese peacocks, gold leafed, with colored glass insets, guard the dining room entry. OPPOSITE: The Dining Room design is airy, so it may function as a conference room by day. Mirror-top table has white-lacquered aprons and legs, with stainless-steel edging. A pair of bone-and-ivory hurricane lamps effuse soft light through etched glass.

thirteen feet, contains just three pieces of luxurious yet utilitarian furniture: a long sofa, a low table and a wall unit.

The space is streamlined and far from being crowded. Thoughtful details help create this impression. Mirrors, set into the back of the wall unit, are used to reflect light from facing windows and to visually widen the narrow space. Stainless steel lining the frames of casement windows also reflects light with contemporary dram

The choice of black and cream basic colors throughout the apartme owes more to practicality than to ar Art Déco associations, the design explains. Cream, rather than a cool white, was selected for warmth. Bla was used to unify space, and becau he feels "people look extremely w against black backgrounds."

Contrary to the popular notion th black diminishes the size of a roo Mr. Crowell says that "dark walls gi space infinity and actually make room look larger." In the rooms that had to work with, a dividing w between the living room and the mus room had been taken down. The orig nal space was further fragmented heavy ceiling beams, typical of t skyscraper construction of the 192 The dark color helped visually smooth out the irregularities. And t beams were painted black in order exaggerate their height.

"I had no choice but to work wi what was there," recalls the design "But physical problems become inspiration for design, and the sol tion is what makes it original."

Some solutions were harder to fi than others. It took four attempts achieve the smooth satiny wall su faces, which give a feeling of depth day and a subtle incandescence night. The effect was realized by fi covering the irregular plaster wa with wallboard to smooth out the su face. Florentine silver foil was print black, cut into strips and applied alo the walls, to alternate with a horizon band of painted black wallboard.

Nighttime is the best occasion enjoy the dramatic interiors. A soph ticated lighting system completes carefully directed design plan.

"It is strictly atmosphere illumi tion, not overall illumination," sa Mr. Crowell. "It helps to set a mood create an atmosphere where peo will feel very comfortable."

Spot lighting accents individu parts of the living room. But the lig ing tour de force takes place in music room: the ceiling is outlin with a series of small marquise bu that flash rhythmically to a r





quadraphonic sound system. The glow is reflected in mirrored walls and radiates back from the cream-colored upholstery and natural carpeting.

The design drama begins as soon as guests step into the entrance hall, the most highly finished space in the apartment. On the walls three animated black-and-white wallpaper patterns are arranged to form even more designs. A black-and-white tiled floor adds still another pattern.

"I didn't have to deal in practicality in the entrance hall," he says. "It has no real function, except to create an impression. You don't have to live in it; you just walk through it. I did the most contemporary work in the foyer, because it creates a mood. It's the first impression, and easy to change."

The bedroom, which also serves as a study, Mr. Crowell calls "my retreat." Covered all over in a patterned wallpaper, the cavelike space is purposely dark and conducive to quiet undisturbed mornings. The subdued private rooms offer a change of mood from the other, highly contrasting, interiors of the apartment. But Mr. Crowell does not find any of the different areas in actual conflict.

"I think the rooms cover the different facets of my own personality," he says. "As you get older you become more faceted and you require different things from your surroundings. Originally this apartment was done all one way. As the years go by I change it to suit the things I happen to like at the time. There are limitless possibilities to explore in the future."

The range of his interests takes in a reverence for the past and respect for the present, in an environment where both owner and guests feel more than comfortable and at home. □

—*Tina Laver*



LEFT: The Bedroom is sheathed in snakeskin-patterned wallpaper and fabric; a surreal three-dimensional painting by Diane Ackterman is reflected in the mirror of a *faux*-bamboo armoire. A pair of Paris Art Déco wine tables serve the bed, which is appointed with a nest of pillows and black suede headboard. ABOVE: Light filters through old Victorian shutters onto the circa 1900 bamboo table decorated with objects including a lamp made from a Chinese vase, with 19th-century crystal finial.

INTERIOR DESIGN BY VAL ARNOLD

LANDSCAPE ARCHITECTURE
BY BERRY LEDDEN RIFE

PHOTOGRAPHY
BY RUSSELL MAC MASTERS







"I FOUND THE HOUSE," says interior designer Val Arnold. "I saw it, and twenty minutes later I called my client and said, 'You're going to buy a house today.' She said, 'That's impossible.' But she came down and took a look at it and bought it immediately. Even the realtor didn't understand. No one could see the potential."

Thus Mr. Arnold relates the start of

TOP: Thick shrubs shade the exterior of a 14-room converted brick firehouse in San Francisco's Pacific Heights. ABOVE: A bold 1970 lithograph by Robert Rauschenberg adds a modern splash of color to the Entrance Hall. The Chinese floral-patterned jar with lid rests on an Italian Directoire table. The rug is antique Caucasian. RIGHT: In the Living Room, abundant light washes over an 18th-century Venetian armchair with original needlepoint upholstery. Sofa and drapery fabric from Clarence House; the 18th-century Spanish rug is from J. H. Minassian.

San Francisco Cadence

The Harmony of Past and Present







the redesign of an erstwhile brick fi
house in San Francisco's Paci
Heights, which he groomed into
Italianate beauty for a third-gene
tion San Franciscan and dear friend

The building had originally be
converted to a residence in 1925, a
over the years the interior was su
jected to some rather unfortuna
modernization. But, as Val Arno
notes, the floor plan was very goo
the rooms had fine proportions anc
extraordinary for hilly San Francisc
there was access to a level terrace fr
the living room, the dining room a
the all-purpose room near the kitche

It was this terraced garden, on vi
and accessible from all the downsta
rooms, that made the house so speci
And the special house became, in
Arnold's word, "phenomenal," wh
they introduced a swimming pool
the bottom of the sun-drenched tr
screened garden. Completely sh
tered from the winds that norma
make an outdoor pool impractical
San Francisco, the garden—n
freshly planted and flagstone-pave
is a singular retreat from the city.

In the garden or looking out on
from downstairs or upstairs there
no clues to the locale. It could be
beautiful sunny garden anywhere t
terrain requires stepped terraces. F
within the house there is a persiste
sense of place. A feeling of northe
Italy—something of Tuscany, som
thing of Venice—pervades the dini
room and is even more evocative el
where. Just how this is achieved
elusive, for Italian antiques
mingled with old family pieces of E
glish and French pedigree and
quisite examples of Orientalia, fron
collection of fine Chinese snuff bott
to the Imari vase that inspired t
coloration of the master suite. An It
ian theme it remains, however, o

ABOVE LEFT AND LEFT: Further views of the Living Room reveal a rich blend of Europea furnishings and Oriental accessories. Frame Indian miniatures are arranged above an 18 century Dutch bombé secretary, attended b an antique marquetry chair from Merryvale A Coromandel screen behind a Louis XIV g table softens the architecture of a corner. Striped fabric is by Brunschwig & Fils. OPPOSITE: Leather-upholstered 19th-century French side chairs appoint the Dining Roon



"I try to see the architectural content of a room, first."





LEFT AND ABOVE: Vignettes of the Master Bedroom focus on miniature fa portraits beside an Imari lamp on the desk, and sun-drenched came beyond a window's iron tracery. Plaid pillow fabric is by Brunschwig & BELOW: A Guest Bedroom is dominated by a pair of antique Spanish b Floral fabrics in both bedrooms are from Lee/Jofa; trim is from Clar House. OPPOSITE: A Franklin stove adds a cozy feeling to the airy M Bedroom. The 19th-century French red-lacquered desk is stolidly fla by a pair of Louis XV-style painted fauteuils. The Carpet is by V'S

that grew out of an ebullient collaboration between designer and owner.

The interior design began with a treasure hunt that yielded some prize finds. Just before commencing work on the house, the owner inherited an estate that included the contents of a venerable San Francisco mansion.

"We went to the house," says Mr. Arnold, "and it was like Christmas. I insisted that we go through every box, every barrel, every cupboard."

Their finds were rich ones: a pair of plaques that turned out to be rare Sèvres; a traveling case with eighteen-karat gold fittings; a Coromandel screen; and all the inviting old upholstered pieces, now rehabilitated, reupholstered and incorporated into the living room décor. And buried under piles of newspapers was the architect's original line drawing of the library in the Nob Hill mansion of the owner's great-uncle.

But after this exploration, a year of painstaking work with contractors began. Val Arnold is an architectonic





igner, whose décor begins with the ics. Most particularly he likes a se of axis, an architectural sym- try to provide balance.

I try to see the architectural content room, first," he says.

or this reason the high fireplace in all-purpose room was brought n to a size more proportionate to space, and a freestanding firebox installed in the master bedroom ause the room needed this kind of architectural detail. The dining room achieved architectural distinction with period molding; and built-in cabinets in the living room were eliminated, while new paneled doors and a more appropriate fireplace were added.

Val Arnold describes himself as "a comfort creature," and creature comforts are the key to the architectural changes he directed for the upper floor, juggling spatial elements so that by eliminating one small bedroom the master suite was enlarged to include a dressing room/bath. The guest room acquired its own bathroom, while several other rooms remained intact. The living room presented problems.

"The entrance is opposite the fireplace," says the designer, "which is wonderful in a way, but it does make it very difficult to arrange furniture, since the room is narrow at that point. You could make a stage set out of it and do two dramatic things on either



side of the fireplace, or a great painting above it—but that doesn't make the whole room function. It was difficult."

But the room functions beautifully now, with a primary seating group facing the garden, balanced asymmetrically by another seating group facing the fireplace. It is an eventful room, from the rare nineteenth-century Spanish rug to the Venetian needlepoint-covered chair. It is filled with fascinating and dissimilar furniture and objects. Yet, because of the balance in color and in the placement of the major pieces, it is a room of disarming ease. And here begins that feeling of continuity, which is carried throughout the house.

A good deal of the continuity commences with the colors that are reiterated from room to room—sometimes strongly, sometimes in pale shades—but never precisely duplicated.

"I try to color-key a house to a certain specific accent color or major color that somehow goes into every room in some small quantity, so there's no abrupt break from room to room. Certain surprises are wonderful, and these can be achieved with flowers, party decorations or by bringing in a new piece of furniture or some object. But I do think people basically like to have continuity in their lives."

With scale, proportion and color modulations, Val Arnold has provided the owner with a continuity that goes beyond room-to-room décor—into an evocative statement of personality. □

—Lois Wagner Green

ABOVE AND RIGHT: The sunny garden offers no clue to the casual observer that its location is the middle of a metropolis. Levels of terraces surrounded by bright flowers gave the house special appeal from the outset. The addition of a swimming pool, shielded from the blustery winds that make pools such a rarity in San Francisco, "made the house phenomenal," says designer Val Arnold.





The Incredible Warehouse

Art and Antiques in a Houston Setting

INTERIOR DESIGN BY J. J. KILLOUGH III, ASID PHOTOGRAPHY BY HICKEY-ROBERTSON



FOR THE MOMENT, interior designer J. J. Killough, formerly of Hong Kong, is living in an enormous warehouse in Houston, Texas. The generous space appeals to him, there is room for all the treasures he accumulated in the years he lived in the Orient, and his automobile is conveniently parked indoors on a Persian rug.

The mise-en-scène is nothing if not bizarre, and this is close to the effect Mr. Killough wished to achieve.

"The space is an extravagant luxury," says the designer. "It gives everything a chance to breathe—antiques, paintings, sculpture—and the volumes flow from one area to another without interruption. What I've done here is not really interior design. It's more symbolic than anything else. I suppose my personality is a bit surrealistic."

Indeed, there is more than a hint of the surreal in the unique surroundings that J. J. Killough has arranged for himself. It is easy to understand why Magritte is one of his favorite artists. As part of the warehouse décor he has used ordinary clothing as sculptural accents, and in his Hong Kong apartment an antique French chair was hung from the ceiling to replace a chandelier. That apartment—which appeared in the January/February 1974 issue of *Architectural Digest*—combined with his present living quarters, confirms an exuberant and unexpected approach to interior design.

The warehouse in Houston is located on what was once a main street, but the center of the city has long since shifted. The neighborhood is now in considerable decay, and the designer is accustomed to leave bear traps inside—whether as decoration or protection is unclear. To describe the interior

TOP LEFT: The only window in architect/designer J. J. Killough's interim living quarters, a Houston warehouse, was painted over and has acquired a patina of graffiti. ABOVE: An Entrance Area assemblage sets the original tone: a Ming chair and a white Ch'ing vase, two 17th-century Philippine *santos* and a dot painting by Tom Downing. OPPOSITE: In the Entrance Area, rustic shipping crates counterpoint the refinement of early-19th-century Ch'ing temple garniture and a wedding sedan chair from a Macao Buddhist monastery. A neon work by Don Foster is flanked by Tao Kuang embroidered panels.











PRECEDING PAGES: Pierced carving of an "opium bed" frames a view of the cavernous Studio; hooks are for mosquito netting. Shipping crates form a display wall, and a pottery ram regards a 12-panel Coromandel screen. OPPOSITE: A Robert McCoy nude study, and abstract canvases by Richard Stout hang on Studio walls left partially unpainted. ABOVE (AND COVER): A dried cypress tree provides indoor foliage, while old Chinese carvings create the opium bed illusion. Gentle Chinese goddesses are protected by Fu dogs on unpacked crates. BELOW LEFT: Mr. Killough parks his automobile on Oriental rugs, beside Tom Downing paintings and Chinese embroideries. BELOW RIGHT: Peking cloisonné cranes, an Anastasia abstract painting and an antique Chinese elephant enhance the surreal setting.

as "eclectic" is something of an understatement, for Mr. Killough is a collector, of indefatigable enthusiasm and energy. Shipped from the Far East, all his possessions are now in the warehouse, some unpacked and some not. It is a gigantic Pandora's box.

In 1967, for example, he acquired an entire Buddhist monastery in Macao, and most of the furnishings are now with him in Houston. At another point he indulged in a similar grand gesture by purchasing a seventeenth-century Spanish church in the Philippines. The contents are scattered with abandon throughout the warehouse, mingling comfortably with Ming temple garniture, eighteenth-century English furniture and a large collection of contemporary American paintings.

"Nothing matches," says the designer. "But who cares? In any case, I'm very much afraid that collecting is a disease. But don't for a moment think that this is all a stage set of some kind. The place is extremely comfortable, and in the midst of apparent disorder I think I have managed to create a strong thread of unity. In my opinion it's a sign of weakness for a designer not to be able to take that one









small step beyond the usual."

Guests walk into Mr. Killough's warehouse and the first thing they do is look up. The sense of limitless space is overwhelming—precisely the effect the designer wished to create. And much is intentionally unfinished.

"The meaning is in the silences," says Mr. Killough enigmatically.

The architectural plan is at once unrealistic and functional. In some instances crates are used as walls, other walls are entirely blank, and still others are covered with paintings and accessories. Yet in some magical way a 5,000-square-foot area—65 feet long, 15 feet high and 30 feet wide—is brought into human perspective.

"I am an environmentalist," says the designer, who thinks of himself primarily as an architect. "Pretty fabrics mean very little to me, and I would rather surround myself with objects and paintings that are surrealistic and, to a degree, romantic. This is a very personal place for me."

The designer's warehouse has become a popular gathering place in Houston—not only for art exhibitions but as a setting for concerts and poetry readings. Mr. Killough's hospitality is as generous as it is mysterious.

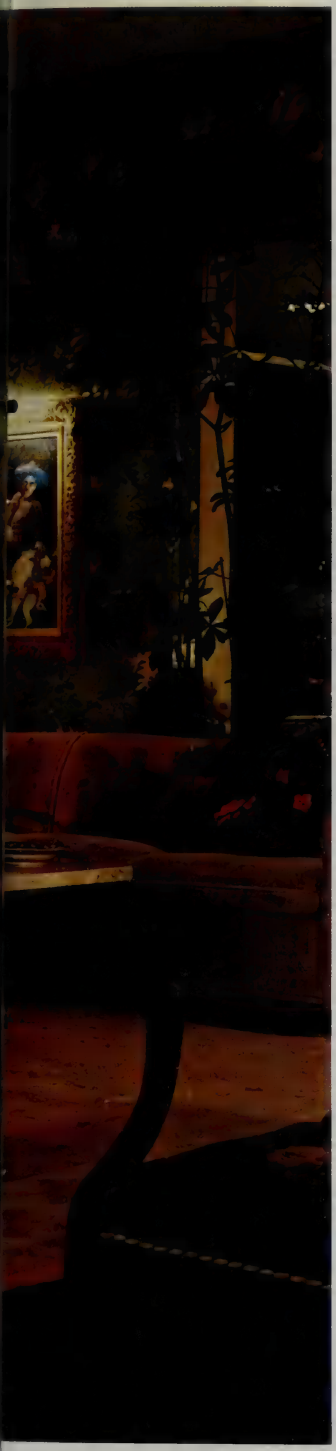
"You know," he explains, "I don't even have a refrigerator here. It's a complete reversal of my life in the Orient. But we do have wine, and food is brought in. It's the perfect place for a party, and that's one reason I'm so pleased to have the luxury of space—quite apart from the exercise in architecture and interior design it allows."

A native Texan, Mr. Killough's way of life is surely far more informal now than when he lived in New York and Hong Kong. But the incredible warehouse is simply what he describes as a "halfway house." Naturally he is looking for other quarters. It should come as no surprise that, among other structures, he is considering the purchase of an abandoned Masonic Temple. □

—Sam Burchell

Mr. Killough's Bedroom, a space he created beyond the studio and an architectural drafting room, is an equally exotic environment. OPPOSITE: An inventive arrangement on one 15-foot-high wall is contained by a colorful antique Japanese obi draped above an aged Chinese straw turtle and a crossed Indonesian kris and scabbard. Giltwood Buddhist temple carvings below the Chinese ancestor portrait are Ming. The dark tone painted just halfway down the wall visually lowers the ceiling. ABOVE: Screens flank a mixed-media triptych by Don Shaw.





ARCHITECTURAL DIGEST VISITS:
Mr. & Mrs. Kirk Douglas

PHOTOGRAPHY BY RUSSELL MACMASTERS



ON A RESIDENTIAL STREET well traveled for a city like Beverly Hills, and behind a stand of towering bamboo, palms and native trees, lives an actor of stature—Kirk Douglas, and his wife, Anne, a lady of great sensibility.

It is difficult to believe that a house so close to the street could seem so far removed from the city, or that its view, gardens and plants—arranged as if for a painting and graced with a modern bronze from Yugoslavia—could be anywhere but someplace in Europe.

ABOVE: The Beverly Hills residence of Mr. and Mrs. Kirk Douglas is a twelve-room Mediterranean-style house surrounded by lush landscaping, pool and tennis court. LEFT: A soft-toned Oushak rug, on a dark parquet floor, underscores flexible Living Room seating, which includes a curved velvet-covered sofa and four poufs that can be arranged around the large low table; an Eskimo sculpture of two bears adorns the table. Individually lighted paintings against the leafy wallcovering are *Blue Pitcher*, by Braque, Vlaminck's *Fauve*, and *Night Rider*, by Chagall.

But Anne Douglas, a native of France, has arranged the house and its surroundings with great consideration and care. In remodeling she turned the focus of the house from the driveway to the side gardens; indoors, azaleas bloom under a skylight canopied in white. Art is chosen for its delight and personal meaning; and the mood of the house is one of pure joy.

"I have friends who are designers," Mrs. Douglas says, in impeccable English. "But they didn't really decorate the house. I planned the furniture layout and the colors, and they gave me advice. A professional knows about proportion and spacing. They can pull a room together, but I like to work out the details myself."

A black Labrador bounds into the room, followed by a King Charles spaniel, followed by Kirk Douglas.

"My house is a very personal place to me," says the actor. "For one thing, I



"How much I appreciate
the way my wife has arranged our home."
— Kirk Douglas



spend a lot of time here. I have a company, and everyone who works for me has an office—but I don't. I work here, and I probably spend more time at home than most men."

The phone rings, and he strides across the room into the library. It is midmorning. The sun begins streaming through a window, and Anne Douglas rises to pull a shade that protects the colors of an Indian rug.

"The Oushak in the library was offered to me for the living room. The dealer in New York sent a transparency," she says. "But I can't buy anything that way. I have to see it in the room. I pay the freight out and, if it's not right, I pay the freight back. I found it too green for this room, but it works well in the library, so I kept it. I buy a little bit everywhere.

"Kirk and I used to do goodwill-ambassador tours for the Department of State. Wherever we went, I bought something I liked. One time in Israel we stopped for lunch at Acre, outside of Tel Aviv. The restaurant was built below the road and all you could see was the chimney; on top of that was a large black bird. It looked ready to fly away, but it was a sculpture done out of scrap iron. We got in touch with the artist and bought five pieces—including the bird, now on the chimney of our house in Palm Springs."

Kirk Douglas returns, saying: "Every once in a while I realize how comfortable this house is, how much I appreciate it, the art, the way my wife has arranged everything. Even the

LEFT: In the Living Room, a cozy alcove effect was created through the use of ceiling drapery and glass-shelved vitrines that display pre-Columbian figures. Thai tables mix with satin-covered French chairs and a contemporary sofa upholstered in a Clarence House fabric. Painting is by Yves Brayer. ABOVE: Anne and Kirk Douglas relax at an antique backgammon table Mr. Douglas discovered.





wood gives me pleasure." He rubs his hand slowly and lovingly over the edge of a game table. "A home is a very emotional place for me."

The sharp ring of the phone interrupts, and Kirk Douglas is out of the room and back to work.

It is this deep sentiment and personal meaning of objects and art that give the living room its extraordinary warmth. Mrs. Douglas looks at the paintings and for a moment seems to be far away in thought.

"When I was first married and came to this country," she continues, "Kirk lived in a small house on San Ysidro Drive. It was done in black and brown and white and was very attractive, but the walls were bare. He was giving a cocktail party to introduce me to his friends, and I mentioned to a friend of mine that there were no paintings. She said, 'Never mind. I have a friend who is a dealer, and he will loan you some.' We went to his gallery, and I picked up a few paintings. The next day I was ready to return them, but Kirk said that they would be hard to part with. We still have them, as a matter of fact.

"You know, every time Chagall has a showing he writes us to be sure that the painting of his we have is on loan to the show. It's from his Mexican period and the only one from that period that he has any record of.

"I was brought up around art. My father was a collector, and I think when you see art as a very young child you develop an eye. Kirk's interest is in pre-Columbian and African pieces."

The rooms are arranged with one space blending into another to accommodate the flow of activity from swimming pool and tennis court.

"We're all tennis players here," Mrs. Douglas says. "Every Saturday—this has been going on for over twenty

ABOVE LEFT: A lamp made from a Thai temple figure sheds light on drawings by Chagall, Miró and Agam. LEFT: A travertine wall in the Library provides a striated background for a vivid Lorjou painting, a collection of African art at either side of the fireplace and on nearby bookshelves, and pre-Columbian pieces on the mantel. The vase in the foreground is by Picasso. OPPOSITE: Silver sea creatures garnish the Chippendale-appointed Dining Room tablesetting. Light-toned walls display works by Buffet and Chagall.



Art is chosen for its delight and personal meaning.







years—a group comes here for tennis. We start about eleven and go on until around five. People help themselves from an informal buffet.

"In the evening, Kirk and I both love small dinner parties—usually twelve at the most. That way we can talk with everyone. I use the large dinner table. When I have twenty-four guests, I also use the round table in the lanai.

"Often we have informal dinners and go to the screening room to see a movie. But you know, if we didn't have that room, I wouldn't miss it. It's nice to go to a movie theater once in a while."

LEFT: The Master Bedroom is large and light, with a warming fire and comfortable seating. A delicate Italian bedcovering harmonizes with the Clarence House floral fabric used for upholstery, drapery, and wallcovering behind the bed. The charcoal drawing above the sofa is by Brice, the painting over the mantel by Buffet. ABOVE: Stepping-stones inscribed by prominent guests lead from the terrace, across the back lawn to the screening room.

Mrs. Douglas talks of her home, but she has many activities on the outside. She devotes much time to various charities and gives many weeks a year to the Cedars-Sinai Medical Center.

"I'm a foreigner," she says. "I came to this country, and I became a citizen. I was warmly welcomed. I have always felt an obligation to return, in some small way, what I was given."

Kirk Douglas descends the circular staircase, taking the steps two at a time. "Nothing pleases me more than to hear that we're staying home for dinner," he says, looking at his wife, who smiles and nods.

Kirk and Anne Douglas are in complete agreement on their priorities, and they care enormously about their home and their friendships. As their friend Bill Blatty, author of *The Exorcist*, said one night at dinner, "The vibrations here are great." □

—Suzanne Stark Morrow

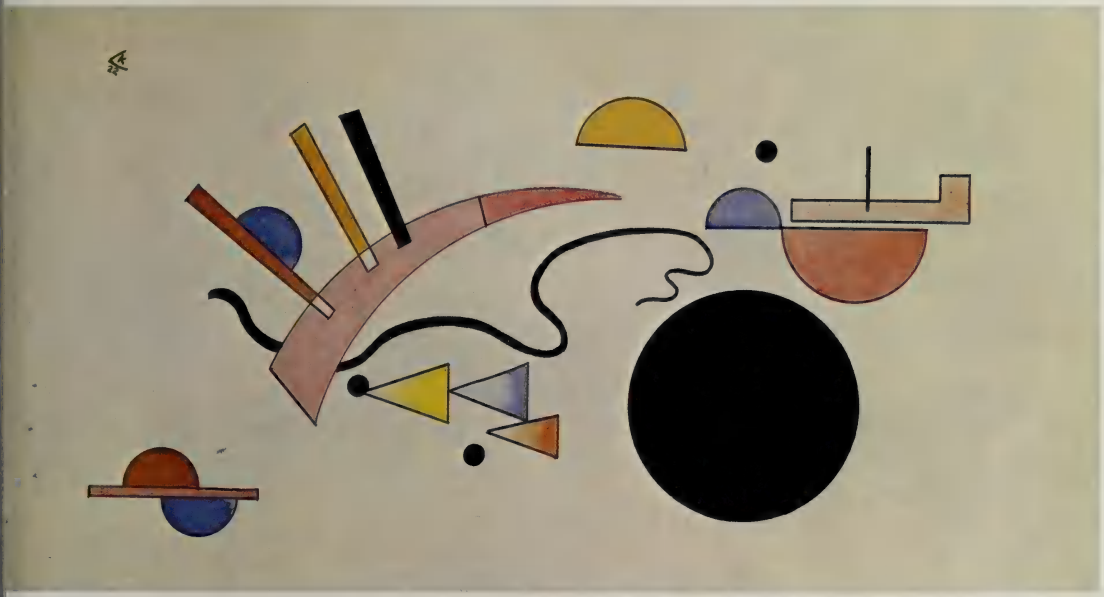


Portrait Study, Egon Schiele, 1911. Watercolor; 17¾" x 12½". Courtesy, La Boetie, Inc., New York.

ART

Modern Master Drawings

TEXT BY JUDITH GOLDMAN



Composition with Black Circle, Wassily Kandinsky, 1922. Watercolor; 15⅝" x 8¼". Courtesy, La Boetie, Inc., New York.

DEFINITIONS OF DRAWINGS continually change, shift with fashion, vary with esthetics. Contemporary artists draw on walls, floors, blackboards and paper. However, old definitions still pertain. Drawings are preparatory studies for paintings and sculpture, carefully rendered linear networks, fast sketches, immediate impressions. Yet these days almost anything else can be considered drawings—from old masters to a painterly de Kooning gouache to lines transferred onto gallery walls or folded into brown paper.

Contemporary drawing embraces a wide range of aesthetics. Purists insist the art depends on line. The more open, currently fashionable definition insists only that paper be part of the picture. Yet graphite on canvas is sometimes called drawing, sometimes painting. Lines drawn onto a gallery wall can also be either—even sculpture. Definitions depend on aesthetics, critics, artists, on the idea behind the line, as do distinctions of quality.

Ultimately, the draftsman's art is in the phrase "drawing the line." It is the business of defining space, of separating a flat sheet of paper into an image. Drawing is also telling stories with a witty angle or a self-assured curve. It is a way of evoking emotions with a mark. It can be ornamental, architectural, satirical, illustrative, painterly, didactic. It can be as offhand as a doodle; as rigorous and grand as Raphael's cartoons in the Victoria and Albert Museum; as much to the point as Matisse's swelling curves.

The progress of the line charts the history of art. Lines marked prehistoric caves, and thirteenth-century pattern books gave artists visual options. Fifteenth-century model books provided background material—pictures of animals, birds and plants—that artists showed to their patrons so they could choose what went into their tapestries and frescoes. By the sixteenth century, printed manuals

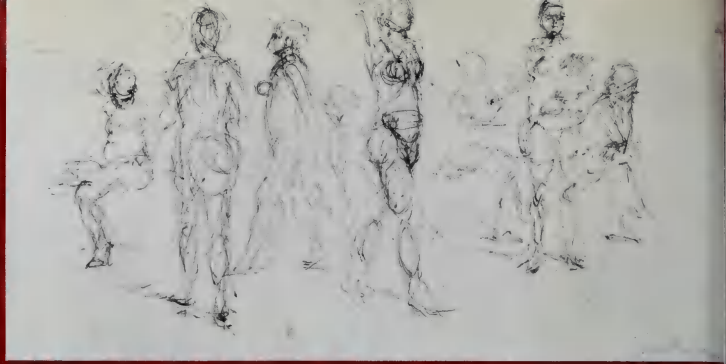


ABOVE: *Study for August Day*, Franz Kline, 1957. Oil on paper; 14⅞" x 12¼". Courtesy, Harcus Krakow Gallery, Boston.
BELOW: *Untitled*, Robert Morris, 1973. Ink on paper; 42" x 60". Courtesy, Leo Castelli Gallery, New York.



offered instruction on how to draw. Drawing copied reality. It was not the intuitive, instinctive, highly idiosyncratic medium it is today. Artists drew from models and copied masterpieces. The ability to render exactly was a sign of the virtuoso. But as each new hand took it up, drawing changed.

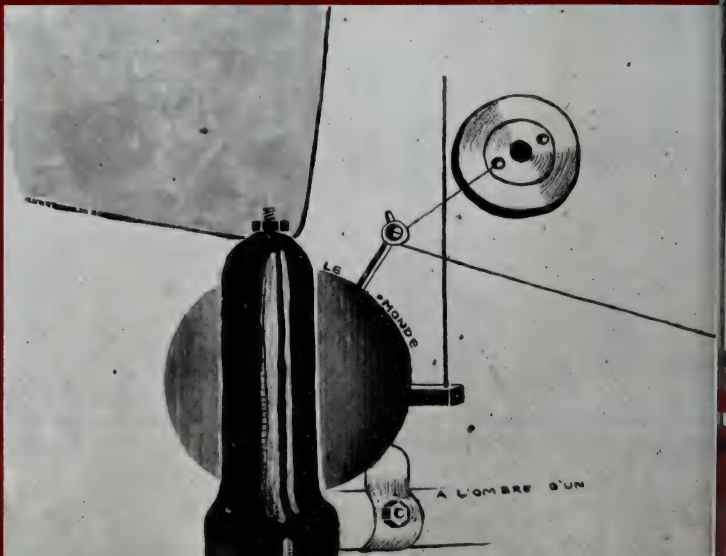
Renaissance artists used the medium as a preliminary tool for arranging compositions. The sixteenth-century Dutch artist Hendrick Goltzius had an ordered, schematic graphic line. Rembrandt, whether working with pen or etching burin, made lines dance and darkness glow. Later, Degas made blacks and grays create Impressionistic light. Cézanne built volumes

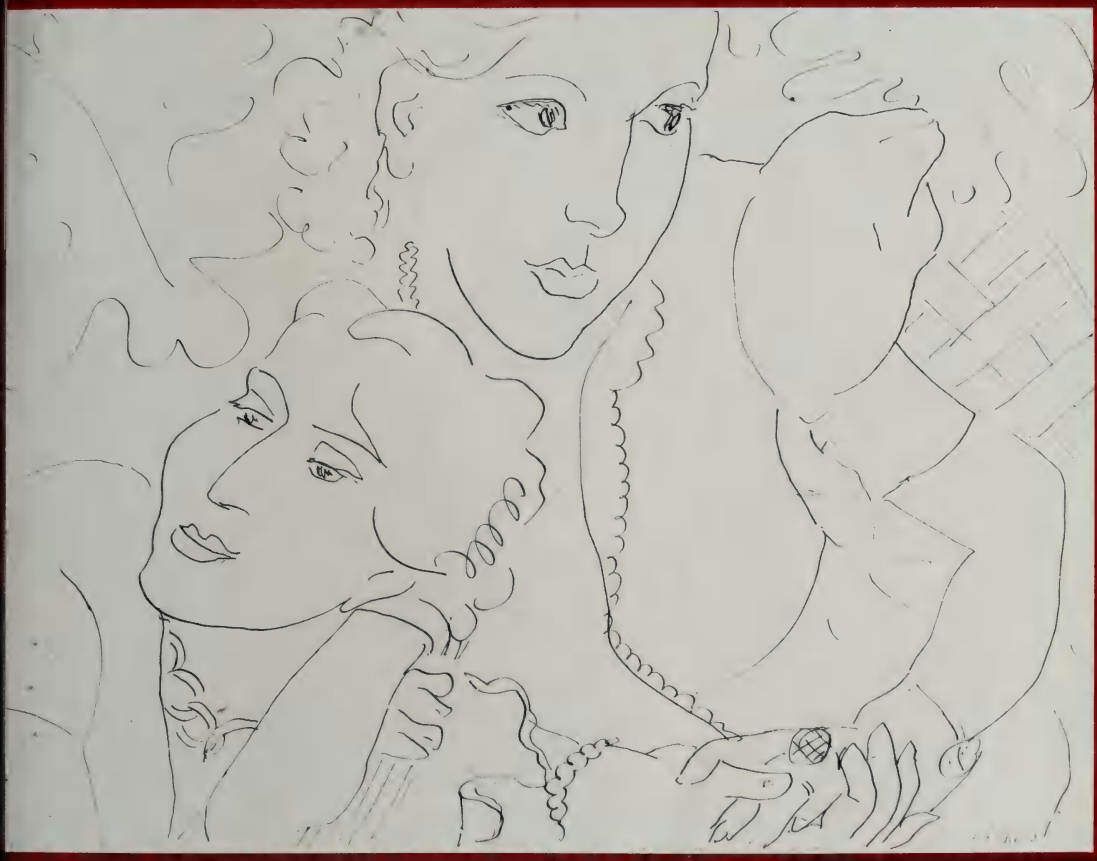


Study for Recess, Isabel Bishop, 1976. Ink drawing; 9⅝" x 14". Courtesy, Midtown Galleries, New York.



ABOVE: *Abstraction*, Joseph Stella, 1914. Pastel; 18" x 24". Courtesy, Robert Schoelkopf Gallery, New York.
BELOW: *Machine No.2*, Francis Picabia. Tempera on paper; 8¼" x 9¾". Courtesy, R. H. Love Galleries, Inc., Chicago.





ux Femmes, Henri Matisse, 1938. Pen and ink; 14¾" x 20". Courtesy, The Pace Gallery, New York.



udy for Grain Elevators, Charles E. Burchfield, 1932. Pencil;
/8" x 11⅛". Courtesy, Kennedy Galleries, Inc., New York.

of space and color with patches of tone. Picasso, drawing nonstop in every style, paid homage to the art that preceded him and set standards for the art that would follow.

But all along, drawing has been a private art form. Lines did not decorate cathedrals or announce splendor; more often they conveyed information or charted maps. The form was personal, and the format was small. Collecting drawings was not a popular, but a somewhat particular, passion, more suited to European than American taste. Old master drawings are still rarely sold in American auction rooms. If the collector is American, and he sells his collection, he is liable



Les Chapeaux, Jean Hélion, 1946.
Gouache on paper; 22½" x 30".
Courtesy, Xavier Fourcade, Inc., New York.

to sell it in England or in France.

Until recently it was even difficult to see drawings. It took a visit to an artist's studio or a special appointment with a museum study department or a trip to a place like New York's Morgan Library. Five years ago at the Morgan Library there was all the space in the world—room to wander and to study each drawing individually. These days the Morgan Library is usually crowded, and even an obscure drawing show is well attended.

In the past three years each of New York's contemporary museums has mounted major drawing shows. The Whitney Museum of American Art showed younger artists; the Guggenheim and the Museum of Modern Art concentrated on artists with established reputations. It was clear from the works on view at the Modern's "Drawing Now" show—from Robert Rauschenberg's illustrations for Dante's *Inferno* and Robert Morris's scroll of footprints and the superb graphic sense of Jasper Johns—that major artists have come to consider drawing a major medium.

Another indicator of increased interest is a new loft space with cocoa brown ceiling and masses of white walls in New York's SoHo. Called *The Drawing Center*, the nonprofit gallery organizes exhibitions and serves collectors by directing them to artists' studios and galleries where they may see works of art on paper. It also sponsors lectures and workshops. Founded by Martha Beck, a former curator at the Museum of Modern Art, the center's raison d'être was that there was no other place to study drawings.

But more and more galleries now do show drawings regularly, and some specialize in works of art on paper. Prices, too—although not an accurate barometer of quality—reflect how highly prized works on paper have become. Drawings by major artists such as Hockney, Oldenburg o



bstraction, Willem de Kooning, circa 1945. astel and crayon on paper; $8^{3}/_{8}'' \times 9^{15}/_{16}''$. ourtesy, Xavier Fourcade, Inc., New York.

auschenberg can be priced at $5,000 nd often cost more. Drawings by nodern masters—by Picasso, Matisse, raque, Giacometti and Gorky—usu-lly bring five-figure prices.

But why drawings now? Artists are ot making more or qualitatively bet-er drawings than ever before. No one raws like Matisse. In fact, much that resently passes for drawing is dull, fflicted by a too-earnest interest in urity or by the pretentiousness of onceptual concerns. There are, of ourse, economic reasons for this in-erest. Prices of major contemporary paintings are so often astronomical that drawings are a substitute. But even beyond the question of economics, present interest in drawings grows out of a deeper interest in art. Drawings are suggestions; they depict decisions, revisions, ways of thinking.

For some artists—for those exploring the pure properties of line as line—the medium has changed. They are looking in new directions. But most artists do not draw in order to expand the boundaries of art. For many, drawing is a medium for study and reflection.

Isabel Bishop draws to position figures and movement. Franz Kline's Expressionistic black slashes give form to the white paper. Kline worked with a mass of *angst*-filled blacks. The spare elegant line of Matisse creates scale and volume and depicts the affection of two women. A sign of a great drawing is the desire to return to it. It is like a great novel that demands to be reread. Matisse's *Deux Femmes* appears simple and to the point. But the lines are rich with meaning: the way the larger woman holds her hands, and the smaller woman holds her head; the scallop at the neckline, the necklace. The leaves that crowd in to define the space echo the curls on the hair and the richness of the mood. It is extraordinary what a mastery of line can accomplish. Drawing is an intimate process, with an intimate effect. □

An Image of Art Déco

California Designer in Montreal



MONTREAL, QUEBEC, often called "the Paris of the New World," is a city where gabled roofs, Victorian façades and towering modern structures stand side by side under a snow-powdered sky; where horse-drawn calèches clatter to the top of Mount Royal and the streets are lined with trees.

A few minutes from downtown Montreal, on Côte des Neiges—everywhere is a few minutes from everywhere else on this thirty-two-mile-long island—is a residential area of lush greenery, and it is filled with manor houses of varying vintages.

One such house, built a few years ago, began as a simple enough structure. However, California-based designer Ray Gray says, "Somebody had a Mediterranean afterthought and tacked on a lot of incongruous moldings. Even if they had been authentic, which they were not, it seems more appropriate to me to take from the age in which you're living, rather than from the past. People don't live the way they did in other eras."

The residents, like most of Mr. Gray's clients, are young, creative, with a great sense of personal style.

"They're involved in their own fields," Mr. Gray says, "and they had little time for shopping, not much furniture and no collections. What they needed was a house with a whole new and fresh orientation."

The orientation he provided is lush, unfussy, with an uncommon measure of comfort and concern for people.

"I think of the house now as Italian Modern," says the designer. "Italians use the cleanest spaces, and they have a way with comfort. The first time I'm in a place I immediately consider what needs to be eliminated in order to fix the initial shape of the room. Space must be considered first. It was instantly apparent that the first thing to do was to simplify the whole interior."

Walls came down, moldings disappeared, and what the designer considers superfluous details—such as little

Designer Ray Gray opened up the spaces in a nine-room Montreal residence and created a clean contemporary look that reinterprets the past with new vigor. ABOVE: He used motifs taken from Japanese ceremonial robes for the luminous stained glass Entrance Hall doors. OPPOSITE: Three small rooms became the lush 32-foot-long Living Room. An "Italian Modern" design concept includes commodious upholstered pieces. Glass-encased root figure is antique Japanese, as is the mirror frame from J. Robert Scott.

INTERIOR DESIGN BY RAY GRAY
PHOTOGRAPHY BY SHELDON LETTICH



"Space must be considered first."



A black granite fireplace treatment runs the width of one end of the intensely colored Living Room, whose purposefully minimal adornments set an Art Déco mood: a pair of graceful bronze dancers, a silver tea service with ivory handles, and a French etched-glass decanter set. Lighting is intentionally obvious and bold, emphasizing the design integrity. The sofa niche and carpeted display ledge were formerly a tiny sewing room.





spindly banisters—vanished forever.

The living room was formerly three rooms: a den that had no particular function, a sewing room too small to work in, and a very small living room.

"The entrance hall needed reinterpretation, too," he says. "It had a single-width door opening from the vestibule. It was obvious that there had to be double doors. Squeezing through a narrow little door is much different from the grand feeling of sweeping through double doors."

The residents liked the idea and the color and light of stained glass doors. The ones in the house, however, were of a Victorian design that no one liked.

Using motifs from traditional Japanese robes, Mr. Gray designed the patterns for new doors, turning the space into a gallery of luminous color.

"Everyone thinks of stained glass as being turn-of-the-century," he says. "I interpreted it in a way that goes with



the feeling of the house as I saw it.

"There are no rules about design. The so-called rules change from time to time, and it depends upon who is determining the styles. There's no particular right or wrong. What it comes down to for me is the way I respond to something personally. Some things in this room, for example, are on an odd scale, compared to the way you find that most interiors are done."

A unit on casters rises seven and a half feet to hold the television, stereo equipment and tapes. The Japanese figure on its pedestal rises to a height within a few feet of the ceiling.

"Finding that figure was great good fortune," the designer says. "Sometimes it takes months, even years, for the right piece to turn up. I explain to residents that it's best to go slowly, and then when the right thing comes along, you're so happy, your house grows, and you're a part of it."

Formal in its sparseness, there is an absence of decoration for its own sake, an avoidance of disguise.

"In one way the house has a sense of Art Déco, for me," says Mr. Gray. "For instance, there are many Japanese things, some of which I can't tell from Art Déco. Both styles have a simplicity and a smooth geometric feeling that are very similar. Also, even though Italian Modern has a feeling of its own, its roots are in the kind of simplicity characteristic of Art Déco.

"Everything is really an outgrowth of what went before it. When I first became involved in Art Déco and 1930s *Moderne*, I couldn't see why anyone would like the cleaner-textured designs of the 1950s. But the more I became involved, the more I saw a natural progression from lushness and heaviness to the simplicity of today.

"Avoiding boredom is really what it's about. When you change, you then have the luxury of noticing things around you, and you remain visually oriented all of the time.

"Knowledge of design, its history, and what's going on in various countries today is all very important. But what design really comes down to is an intuition for a place—the understanding and creation of the space."

Once a lecturer in design at UCLA, Ray Gray says, "I think creativity seminars are ridiculous. The feeling is what's important, and that seems to come by itself. To bring it about takes a lot of paperwork and details."

Without any rigid formula Ray Gray responds to the present, interpreting its tempo with the dignity and consideration that are more often than not associated with traditional design.

For him, looking back is only important when considered in the context of today. In the words of Thomas Carlyle, "The Present is the living sum-total of the whole Past." □

—*Suzanne Stark Morrow*

OPPOSITE: The granite Dining Room table with lacquered legs conforms to the irregular shape of the room, while a buffet fits the semicircular bay and supports three antique Japanese herons. Table garniture includes ivory candlesticks and a Japanese bronze vase with a wave base. ABOVE: In the Master Bedroom, a carpeted storage platform divides the long room, backing both bed and lounge. Another platform, below Clarence House window drapery, conceals sound equipment.

Versatility in Tablesettings

Designers' Interpretations

TEXT BY JOHN LORING



Angelo Donghia

A rich Coromandel screen defines a corner for dining, in the sunny living room of Angelo Donghia's New York Georgian townhouse. The wide border of the Haitian cotton overcloth is echoed by boldly striped napkins. An antique undercloth, and four raw-silk-upholstered chairs by Donghia/Martin Associates favor muted tones. Antique crystal soup bowls complement Wedgwood plates. Condiments are served in lacquered Chinese pear boxes.

THERE IS NO PLACE where we regularly spend more waking hours, no place where we reveal ourselves so quickly and completely, no place that structures our daily lives with such ceremonial authority. There is no place like the dining table.

Here we pass many of the most ritualistic and enjoyable moments of life. Here love blossoms or withers, careers are made or undone, fortunes are founded or squandered. The table is a place for enjoyment, for wit, for discovery, for celebration, for art, for intrigue. Its rituals are of a truly magical nature, acted out according to the immutable laws of human behavior. Here, aided by the most astonishing array of props and accessories, we create favorable environments. We set the table. We imply all that we desire to follow in social exchange by settings that speak with eloquence. There is to tablesettings an air of incantation, of enchantment, that demands for its success imagination and invention. Tablesetting is both art and magic.

With the advances of civilization, the implements of tableware and table decorations have been refined and have expanded their frontiers so that nothing today is excluded as a possibility in their ranks. In order to flatter, to stimulate, to satisfy, the modern table can well accommodate almost





Charles S. White

Val Arnold

Brightly colored antique Imari plates decorate an outdoor luncheon at Val Arnold's new Los Angeles home. The vibrant tone of a terra-cotta felt tablecloth provides an upbeat background for 19th-century crystal plates, antique saltshakers with blue liners, and sterling silver by Gorham. Garden flowers and a simple latticework fence create an inviting niche for dining.

anything. A single setting may boast lacquered Japanese covered bowls for soup, English gadrooned flatware alongside wooden spoons, and small silver goblets for *ouzo*. In the end, dinner guests may no longer know with certainty whether they are in a Kyoto tokonoma, a refectory on Mount Athos, in ancient Egypt, or in eighteenth-century England.

This is not only well and good—but delightful. A good deal of history has evolved around dining tables piled high with domestic treasures in the most fanciful permutations. Fantasy is the basis of the art of the tablesetting, and no effort need be spared in giving that fantasy its full play. No period has been so free as our own to experiment with the conventions of the table and its diverse traditions.

Ritual has been reduced to a bare minimum. We generally and complacently agree to put the forks on the left. More than three of them, we agree, is excessive, except perhaps for the eccentric oyster fork. Napkins end up almost anywhere—on plates, under forks, beside place settings. The surviving rules of table etiquette are in no way constricting.

The history of table implements is rich with invention, and we have come far since the days of trenchers, wooden spoons and hunting knives. The basics—knives, forks and

Albert Hadley

Lunch for three has a fresh country feeling in Albert Hadley's home. The triangle design of the natural canvas tablecloth is complemented by a geometric pattern on custom-designed pottery plates, and simple bone napkin rings. The dark, heavily glazed tub with corkscrew handles, holding fruit, contrasts with a delicate decanter designed by Van Day Truex for Baccarat. An 18th-century French pitcher is in the form of a female figure who sports a floral headdress as she surveys crystal wine glasses and antique silver tumblers.





spoons—are with us to stay, it seems. However, they do discourage novelty in placement and use.

We therefore find latitude for expression and originality in the decoration of the table itself, its linens, its ornaments and flowers, and this has always been the case. Examples in history of elaborately decked tables abound. At the wedding feast of Charles the Bold, Duke of Burgundy, in 1468, for example, the table had "thirty plateaux in the manner of gardens and towering bird cages for song birds with gilded feet and beaks." By the seventeenth century, with the rise of a middle class, the nobility had adapted the monumental saltcellars, boatlike nefs, elaborately jeweled ewers and beakers to less extravagant centerpieces with miniature gardens, hedges, balustrades, pedestals, statues and flower beds, made of porcelain, sugar ornaments, and flowers. The fashion of the "Russian service," as the centerpiece was inexplicably called, usually revolved around desserts and their accompanying sweetmeats. By the eighteenth century, the most aberrant table décor had developed, and in 1753 Horace Walpole wrote: "The temples and pyramids of strawberries and cherries surrounded by jellies, biscuits, sugarplums and creams have given way to harlequins, gondoliers,

"Tablesetting is both art and magic."



Tom Britt

The richly dappled pattern of a tortoiseshell table is the primary decorative element in Tom Britt's New York dining room. Clear crystal plates designed by Rose Cumming, and simple appointments of antique flatware with pearl-handled knives, show the table to maximum advantage. Eighteenth-century Chinese ivory heads in softly aged hues, mounted on lustrous rosewood, make a strong yet delicate centerpiece.

Turks, Chinese, and shepherdesses of Saxon china."

The trend for outrageous elaboration in tablesetting continued, and by the late nineteenth century the Victorians sat around dining tables covered with green felt topped by white Flemish damask tablecloths under intricate lace runners, mats and surnapes. This layered ground, firmly weighted with silver-railed mirror plateaux, often supported the pavilionlike silver and crystal *surtout-de-tables*. There were towering épergnes laden with fruits, candies and flowers; colorful stands with cascading grapes and moss.

The 1920s roared through extremes in fashion, and one of its arbiters of table customs, Edna Tipton, advocated among other things in her revealing work *Table Decoration for All Occasions* an extraordinary tablesetting for a poolside luncheon, typical of the wayward taste of her time—"a large rubber bandana as a centerpiece and smaller rubber wristkerchiefs as doilies (the last-named to be given to guests afterwards). On the centerpiece a toy diving-board upon which stood a bathing-girl doll ready to leap would be the only decoration needed." The undauntable Miss Tipton stopped at nothing, from electric waffle irons to "spooky, leafless trees"—depending on the urgent demands made on



J. P. Mathieu

Voluptuous ottomans and swirls of flowers create a fantasy setting at Pepe Mathieu's fanciful Papillon acrylic-base dining table. Japanese gold-lacquered service plates complement the delicate pattern of Chinese Lowestoft plates once exported to the Persian market. Butter dishes in the shape of lotus leaves, small Chinese condiment dishes and Victorian and French Richelieu flatware complete the arrangement. A benevolent 17th-century Chinese Buddhist figure, painted on silk, provides a cheerful backdrop.

her whimsy by the special occasion.

Fortunately, today we are in a period of refreshed and informed taste. We have learned to draw on and delight in, not disown, the historical traditions of tablesetting and their impressive and intriguing paraphernalia. Our tastes are eclectic in the best sense of the word, and as fancifully elegant as those of the eighteenth century. Today the table in all its associations—whether simple or elaborate—must offer inexhaustible material for the eye, the appetite and the imagination. It must do people justice, afford them pleasure, and, as a great gastronome once said, "be worthy not only of the guests but of the gentle lambs who have so kindly metamorphosed themselves into chops and cutlets and the generous pork who from ear to hoof offers up such an extraordinary range of delicacies."

In their famed *Manuel des Amphitryons* of 1808, Grimod de la Reynière and Alexandre Balthazar Laurent exhorted the good host not to be ashamed of originality and generosity. Their advice is valid for all who delight in the arts of the table: "Don't be afraid to put your fortune in evidence and do honor to it; do nothing to pardon its sources, as there is no more honorable way to use it than to offer food." □



Billy Gaylord

Individual guest trays, covered with old Chinese texts and arranged on a small linen-draped table, announce that the cuisine is Oriental, at Billy Gaylord's San Francisco home. Quail and dumplings are artistically arranged on plates and appointed with rice bowls and chopsticks. Green onions and parsley, characteristic ingredients of Chinese cooking, provide sculptural table décor. A dry white wine completes the meal.







ABOVE: The décor of a long Gallery sets the distinctive tone of Mme Madeleine Castaing's main floor apartment in Paris. Lightly scaled antique furnishings are arranged symmetrically along a wall whose windows are covered by 19th-century French floral-painted shades. RIGHT: The Salon exemplifies *le style Anglais* revival, for which antiquarian/designer Castaing is noted. An 18th-century English settee, a Victorian fringed pouf and an Austrian Schönbrunn-style canapé provide interesting shapes. Paintings on the walls by Soutine; painting on the easel by Paolo Vallos.

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY VALENTINE LAWFORD

IN THE INTERNATIONAL WORLD of the *antiquaire* and the interior designer there are a few men and women who have achieved a legendary status, a status based not on talent alone but on a flair that almost defies definition. One of this elite is surely Mme Madeleine Castaing of Paris, though she herself would no doubt be the first to deny it.

Her house forms the northeast angle of the rue Bonaparte and the rue Jacob, and the ground floor lies slightly below street level. Like many comparable corners on the Left Bank in Paris the place is self-evidently an antiques shop in part, but the view through the windows has such an intriguingly intimate quality that one almost hesitates to push open the street door—for fear of disturbing a house party of amiable ghosts in the midst of a conversation, or interrupting the plot of a long-forgotten novel. And perhaps the odd presentiment is not all



Madame Castaing Chez Elle

The Famed Parisian Antiquaire and Designer



that absurd. For the talent of Madeleine Castaing is indeed an exceptionally private and personal one. The world that her imagination has created for herself and her clients has an undeniable affinity with the leisurely background of nineteenth-century European country-house fiction.

The furniture in the ground floor shop is arranged in a series of seemingly lived-in rooms. On the second floor, however, an enfilade of high-ceilinged tall-windowed reception rooms is furnished as an apartment. But Mme Castaing actually lives in a suite on the *entresol* between the shop and



OPPOSITE: In the Living Room, a balanced ensemble of design elements surrounds the fireplace. On the 19th-century French mantel are pairs of Russian malachite candlesticks and 18th-century French porcelain vases. English Regency cabinets with Neo-classic painted details flank the fireplace; the bench and pout are also Regency. Ferns painted and gilded on a 19th-century mirror look like three-dimensional reflections. ABOVE: An 18th-century porcelain stove warms the Game Room. A rare blue enamel Directoire billiard lamp hangs above a pair of elegant Vienna porcelain swan figures. The 19th-century Viennese mahogany chairs have brass insets and emperor medallions.

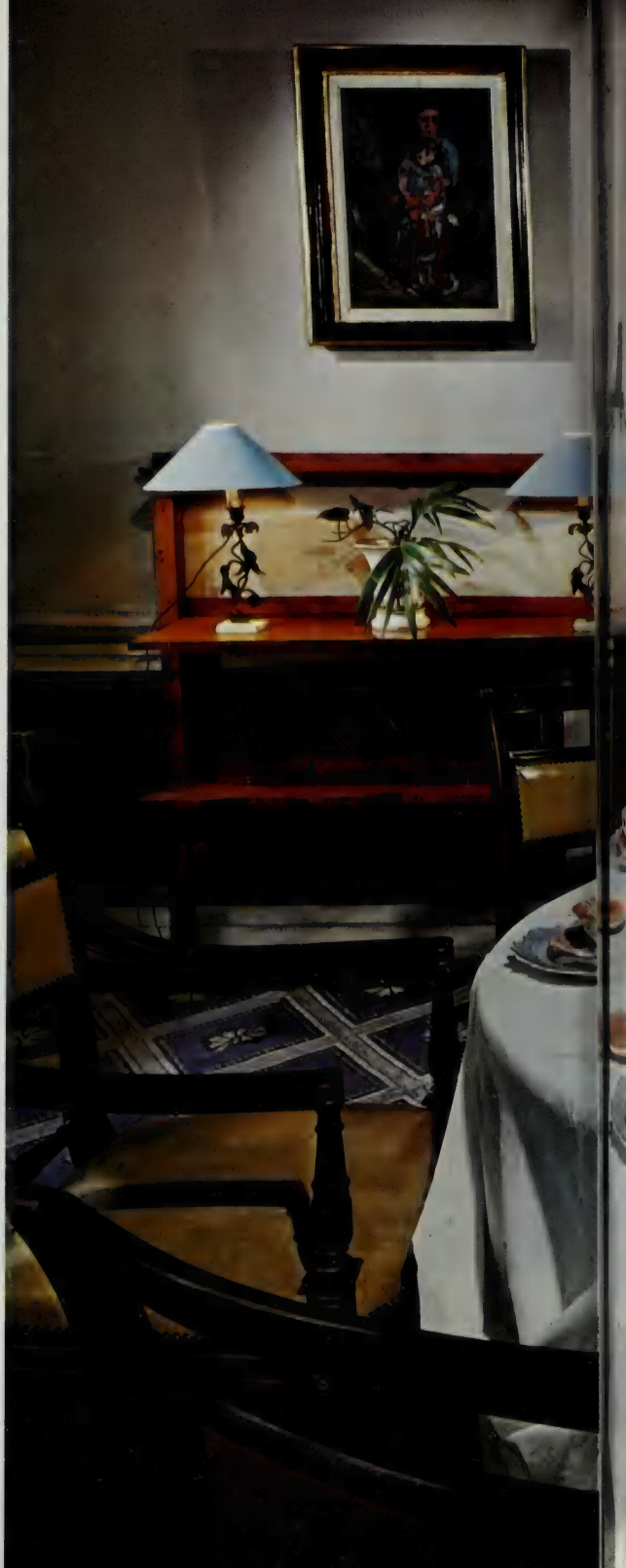
the second floor, from which she emerges in the afternoons to work and receive visitors.

Madeleine Castaing is one of those remarkable and rewarding women of a certain age—are they especially indigenous to France?—whose mental and physical charms seem only to increase as the years continue. Success, even professional success, seems to make them more human—not less so. Characteristically, they are not conventional respecters of persons. They are too intelligent and too experienced to pontificate or feel the need to impress.

"My first memories are of a country house and its garden," she says, "my grandfather's property of St. Pré, near Chartres. It was infinitely more 'Proustian' than Illiers. There were still a lot of historic characters around. My godfather had founded *La Presse*, with Emile Girardin, and as a child I remember being dressed up for the visit of the actress Marie Laurent, among many interesting people.

"After I married Marcellin Castaing we bought our own property, four kilometers away, where I designed the gardens and planted thousands of willows, and poplars, 'the cypresses of the Ile-de-France.' Our friends in those days included some of those who have become known as the greatest artists of the time: Modigliani, Picasso, Vuillard—and, above all, Soutine. He stayed with us very often from 1925 until World War II, and painted in the garden, and sometimes he used me as a model. Otherwise we lived far from the world and were more than happy to do so.

"Then the war came, and a second, very different, part of my life began. Our country house was taken over, and we couldn't go there anymore. It was so sad in Occupied Paris that I decided that I must do something. Three years earlier we had considered buying a Régence house in the rue du Cherche-Midi that had once been the laundry of Mme Sans-Gêne, but we had abandoned the idea, on the advice of our architect. However, since we had gone so far as to acquire the lease, I thought of that house again, and decided—against my husband's wishes—to go ahead and do something with



An English Victorian luster épergne serves as the centerpiece for an elegantly draped Dining Room table. Coquillage candlesticks and silver figures holding shells; Coalport china and shell-shaped Wedgwood salad plates comprise the setting. The chairs are Regency, the small étagères are Russian. The subdued organization focuses attention on the paintings of Chaim Soutine.

"I just follow my instinct—mix up all sorts of things I like."





ABOVE AND OPPOSITE ABOVE: Mme Castaing's charming pastel-toned Bedroom contains gilt bronze *faux*-bamboo furniture that belonged to a sister of Napoleon III. Doors and ceiling have a painted cloudlike opacity. The bronze doré chandelier and gilded fire screen are both 19th-century. In the fireside vignette two additional Soutine paintings are visible. An 18th-century mother-of-pearl clock shares the mantel with Russian malachite objects and candlesticks by Nast; above them is an Adam giltwood mirror. OPPOSITE: Mme Castaing's vaulted Bathroom is elaborately draped, and aptly appointed with gilt bronze fixtures. Restated by the *faux*-bamboo mirror is a sconce with *lithophanie* shade.





it. I had always enjoyed furnishing and decorating my own home, as a form of self-expression. So now I began gradually to create a series of showrooms—little more than *vitrines*, really, and very simple."

In spite of the difficulties of the time, Madeleine Castaing's modest business venture became increasingly successful and she was eventually able to acquire the house where she lives and works today.

Her clients are an infinitely varied human collection, but in her own words, "they have one thing in common—sensibility—and they tend to be very faithful." Past clients have included Jean Cocteau, for whom she decorated a house at Milly, and Mme Francine Weissweiller, for whom she has worked at Saint-Jean-Cap-Ferrat and in Paris. More recently she has worked on townhouses and apartments and small houses with gardens, in Belgium and Switzerland, as well as in many parts of France.

Her remarks about her general technique as a decorator are spontaneous and direct: "I have to know the people, and I have to like them. I look at the house or the apartment and the surroundings—and wait for inspiration. If the people are worth the trouble, inspiration invariably comes. I have picked up quite a little psychological sense in the course of the last thirty-five years. I don't like to work for people who want an interior to improve their standing in the eyes of others. But, for a certain kind of people, I do like to create a mirror in which they can recognize themselves. One must let the heart have its say in all matters.

"My work isn't signed. The essential quality—the vibration—always depends on the clients themselves. I don't think there are any rules except that the desire to surprise or shock takes a decorator nowhere at all. Personally, I just follow my instinct, amuse myself creating an atmosphere, mix up all sorts of things I like. It is important to be inspired by *things*. Obviously a good decorator needs sound professional knowledge, and I myself have a great respect for the profession. But for me the real point of departure is poetry, a stroke from some magic wand. *'La vie, c'est le coup de baguette.'* "

Even a total stranger, watching Madeleine Castaing as she moves about the apartment, finds it impossible not to fall under the spell. Perhaps because these rooms serve her principally as a private theater or experimental workshop they seem to partake of the endearingly amateur and unpremeditated quality of a charade. Instead of asserting themselves as potentially priceless works of twentieth-century art, the powerful Soutine canvases on the walls assume the status of pictures in a family album. Although Mme Castaing is an outstanding doyenne of the decorating profession, she can still call to mind a little girl of years ago—blissfully absorbed in "playing at houses." □

Enchanted Ibiza

Spanish Designer's Island Mecca

INTERIOR DESIGN BY JAVIER DE OLASO
PHOTOGRAPHY BY GEORGES PALOT





SOME FIFTEEN OR TWENTY years ago Javier de Olaso, now a well-known Spanish interior designer, was a fashionable young man-about-town who spent his time at parties and restaurants. With his brother Alfonso he traveled regularly to London and Paris, and in Spain he divided his time between Bilbao, where the Olaso family comes from, and Madrid, where he had a permanent home of his own.

One day, however, everything



PRECEDING PAGES: On the small Balearic island of Ibiza, Spanish interior designer Javier de Olaso created a vacation home that stretches across the nearly deserted seaside landscape at Cala Conta. The designer had palm trees transplanted to heighten the Oriental mood he favors. RIGHT: Broad terraced steps intersected by a water channel lead to gleaming metal doors. BELOW: A Moorish-style pool and water channel are set in the marble floor of the simplified Entrance Hall. A Tantric painting adorns a wall in the adjacent Living Room.



Admiration for Eastern culture influenced the design.

changed. Like so many other young men of their generation, he and his brother heard the enticing call of the Orient. The result was that they changed their way of life completely—their habits and even their style of dress. Elegant clothes from bespoke tailors were put aside in favor of more exotic raiment; neckties gave way to pendants and chains, and travels to London and Paris were extended to include India and Nepal.

So dramatic was the change that friends in Madrid and Bilbao hardly recognized the brothers anymore.

But on Ibiza, one of the smaller Balearic islands off the mainland and south of Mallorca, Javier de Olaso found a more congenial atmosphere. Part of his attraction to Ibiza, of course, had to do with its mild and lovely climate. In addition, as a professional designer he was drawn to the architectural beauty of the whitewashed houses so characteristic of the island, with their pure and aesthetic forms. This green and pleasant island, fortified by Charles V during the sixteenth century, has long been a mecca for artists and writers and all those in search of a relaxed and informal

BELOW: Indian silk cushions in ruglike patterns soften and brighten the effect of smooth polished marble used throughout the low-maintenance Living Room. The semicircular sofa faces a convex fireplace.



Bohemian way of life.

The day arrived when Javier de Olaso, now Marqués de Olaso, decided to build a house for himself, and his thoughts turned to the island of Ibiza. The decision seemed a natural one, since he already had an antiques shop and design studio on the island, as well as one in Madrid.

His many trips to the Orient and his admiration for Eastern culture quite naturally influenced the architectural style and interior design of the Ibiza house. He created his own simplified and streamlined contemporary version of Indian architecture and décor.

At Cala Conta, on the southwest shore of the island, the designer found an ideal setting for the house about which he had dreamed. The location is practically deserted, and sheer cliffs drop down to the sea below. He planted a great many palm trees around his house to further the Oriental feeling he wished to create. Such trees are not native to Ibiza, where pine and olive trees predominate.

The house is essentially closed in on three sides, but one side is open to the sea. And it is built around a number of large interior patios, rich with gardens and fountains. The land at Cala Conta is largely ochre-colored, because of the sandy nature of the soil. The designer seized quickly on this natural color, painting his house in shades of ochre that further the Eastern feeling. For construction material he used a great deal of white and ochre marble as well, mostly for the fountains and water channels that course through the interior patios—producing that coolness so desired in a warm climate.

Curiously enough, the strong Oriental atmosphere of the house blends with its surroundings and with the architecture of Ibiza in general, even though the whitewashed houses of Ibiza, with their pure and sober lines, are Moorish in their inspiration.





TOP: The Moorish window arches of the Master Bedroom are thinly veiled, since they face only an expanse of blue water. A pierced Indian screen punctuates the restful pristine environment. ABOVE: The Master Bathroom is extended visually by mirrors; steps lead to an open sunken tub and shower area. OPPOSITE: Scudding clouds and contrasting water colors are exhilarating ingredients of the otherwise sleek and controlled setting; sheer cliffs separate the structure from the sea below. The exterior paint was chosen to echo the tone of the sandy soil on the idyllic Spanish island.

Sheer cliffs drop to the sea below.



Naturally Javier de Olaso made every effort to reaffirm the Eastern influence in the interiors of the house. In the main salon, for example, there is an enormous marble sofa, covered with Indian cushions, and the room overlooks the sea through four tall Moorish arches. There are pieces of Khmer sculpture and Tantric art.

So devoted, in fact, is the designer to Oriental themes that he is working on a house in the Japanese style in the Puerta de Hierro district of Madrid.

And on Ibiza he has created a most unusual house, in complete harmony with its setting and in complete harmony with the Eastern influences so important to his own life. Perhaps it is the ultimate test of talent to be able to extract and use to best advantage all of life's influences. Surely Javier de Olaso has demonstrated this talent in full measure on the island of Ibiza. □

—Luis Escobar



ABOVE: Javier de Olaso designed the fountains and water channel mazes that are carved into the terraces. LEFT: Imported foliage and flamingos are serendipitous garden elements.


The wine sat there and the Smirnoff flowed. Amusing.
But not terribly surprising. Smirnoff (a long-time member of Europe's elite) had found its way to the dinner table. The Smirnoff Bullshot (with bouillon and lime wedge) tastily complemented proper food, and the Smirnoff Spritzer (soda water and a twist) didn't take over the way the more forceful wines play with your palate. It was a delicious evening. Impeccable. Crystal clear. Memorable.
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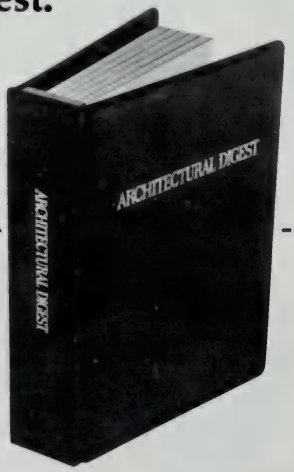


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continued from page 61

dairy operation and as a general farm.

With the present so rosy and the future bright, the Cecils have in recent years decided to complete some unfinished business in the decorating of the mansion. No one is sure why Hunt and Vanderbilt never completed several rooms on the first floor, but these major spaces were unfinished.

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—*Wendy Murphy*

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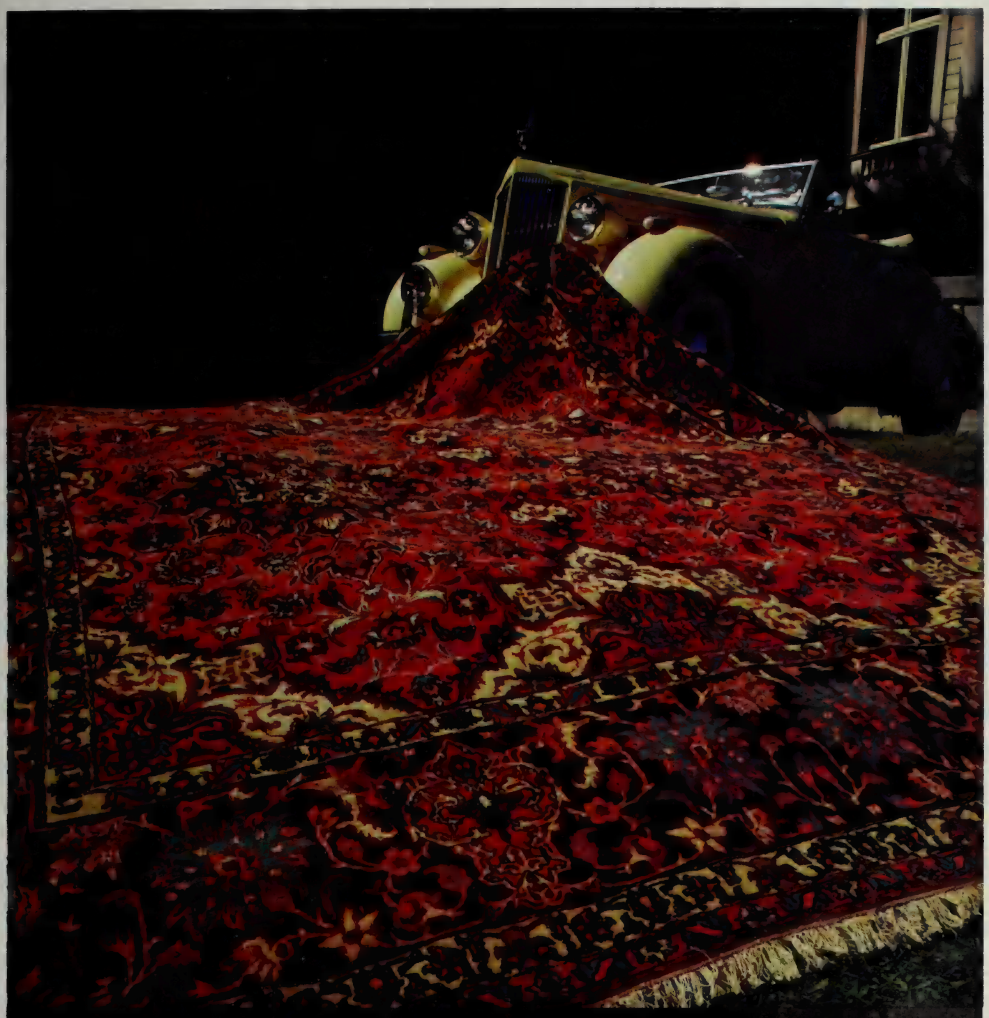
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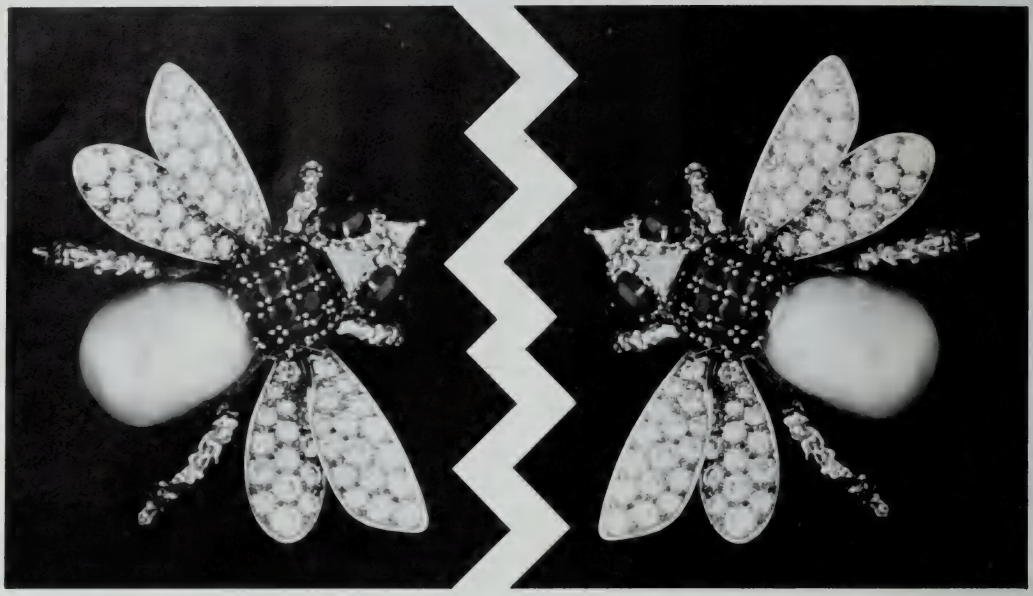
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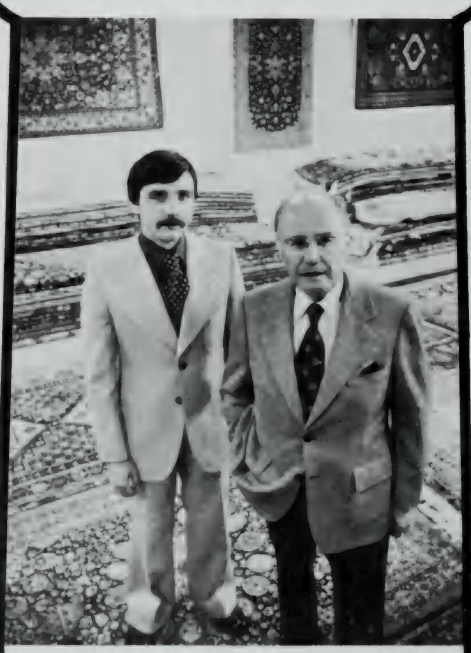
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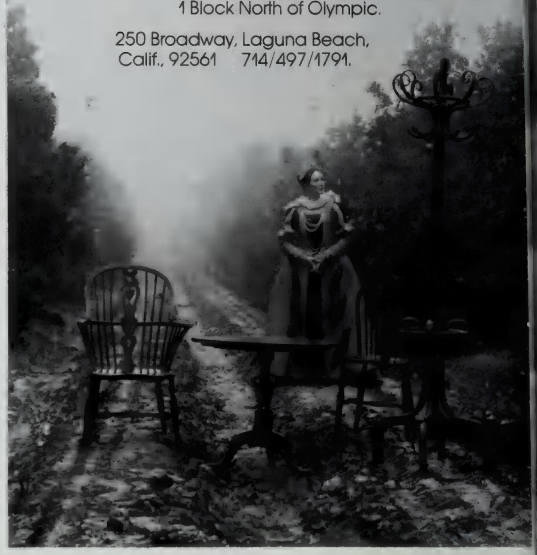
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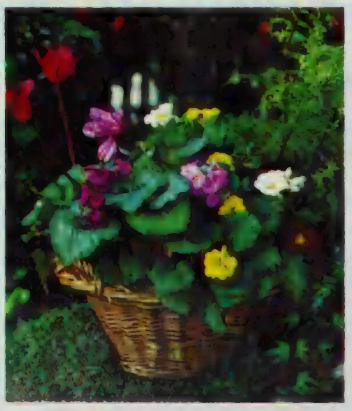
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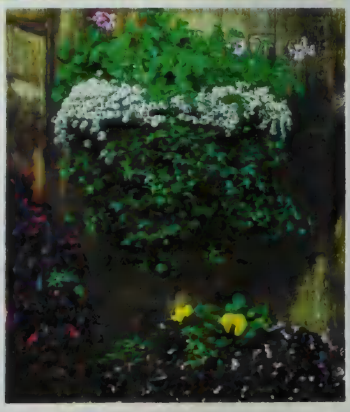
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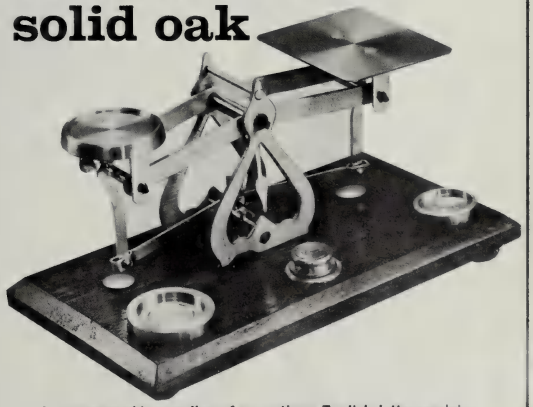
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Mystery Man of the Impressionist Market
by Howard L. Katzander

THE ART MARKET has its own ozone layer—a level of rarefied atmosphere where life can be sustained only by the handful of collectors able to plunk down $500,000 or more for a rectangle of canvas smeared with oil paint. Some get along very nicely, thank you, on the income from their inherited incomes. Others fill their lungs only when the Dow is rising and they can convert fragile paper profits into precious art tangibles. When the Dow goes down they sink with it like deflated hot-air balloons.

There are the corporate giants like Armand Hammer, who went on from a grubstake of czarist treasures to make it in oil, and Norton Simon, who mixed a marinade of tomato sauce and other comestibles and went on to generate immense capital by matching companies having high profit ratios with others enjoying fat tax loss carry-forwards.

Then there are people like Sol Kittay. Mr. Kittay once owned the company that made B.V.D.s. He sold the company relatively late in life and found himself with a substantial amount of cash, which he used to

continued on page 158



Jean-François Raffaëlli's *Buveurs d'Absinthe*, a huge canvas 43¾ inches square, bought at Sotheby Parke Bernet by Raymond Klein, a new collector from Philadelphia, for $62,500. It was estimated to sell at between $30,000 and $40,000.



This Renoir nude was estimated by Christie's to be worth between $750,000 and $1,000,000. M Klein paid $660,000, including the Christie's premium on the hammer price of $600,000



Christie's *Buste de Femme*, by Picasso, painted in 1901, estimated to be worth between $300,000 and $400,000, as was the Blue Period Picasso in the Sotheby sale. An unidentified private collector paid $330,000 for the painting, including the Christie's 10 percent premium charged buyers on the hammer price of $300,000.



Le Lapin Agile, by Maurice Utrillo, painted circa 1914, estimated to sell at between $60,000 and $70,000, for which Mr. Klein paid $90,000.



An Aristide Maillol life-size nude sculpture, *L'Eté*, 64 inches, for which Mr. Klein paid $140,000, an auction record for the sculptor. It is bronze, black and marbled gold patina, on a marble base, and is signed, Number 2, and stamped "Alex Rudier Fondeur Paris."



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continued from page 154

purchase half the pictures in the Helena Rubinstein sale at Sotheby Parke Bernet, in 1966. Once his walls were suitably furnished he ceased activity as a collector, and nothing has been heard from him since.

Now along comes one Raymond Klein, who swoops down on the New York art scene like a whirlwind swirling across the Jersey flatlands from Philadelphia. With his beaming wife he settles down for Sotheby Parke Bernet's last big sale of Impressionist and Modern paintings, and in the course of an hour or so he buys a splendid painting by Jean-François Raffaëlli, *The Absinthe Drinkers*, for $62,500; a Blue Period Picasso, *Femme Accroupie*, for $280,000; a Maillol life-size standing nude, *L'Eté*, for a record $140,000; and Utrillo's finest, *Lapin Agile*, for $90,000. Total disbursement for the evening: $572,500.



The Blue Period Picasso, *Femme Accroupie*, 25½ x 19⅝ inches, painted in Barcelona, Spain in 1902, for which Mr. Klein paid $280,000.

Then, after a five-day respite, during which he was in and out of Wildenstein's New York establishment, he arrives at Christie's new auction galleries in Delmonico's on Park Avenue, where he carries off in triumph, for $660,000, a spectacular Renoir reclining nude, which has been in every important Renoir exhibition since it was painted, in 1903.

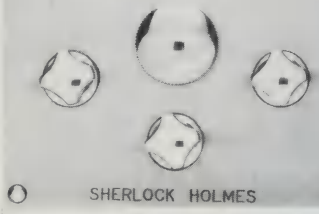
And who is Raymond Klein? The clipping files of the *Philadelphia Bulletin* are innocent of any mention of him. Arnold Jolles, acting director of the Philadelphia Museum of Art, had never heard of him. The *Philadelphia Inquirer*'s files yielded a clipping or two indicating he was active in Jewish philanthropy. At the Christie's sale he was somewhat embarrassed when the television cameras caught him, and more than reticent about himself.

The next day we finally tracked him down and he told all: "I have been retired for some years. The details are not important. Yes, I was on Wall Street. I had a seat on the commodities exchange. Just say that I am an investor. But not in art. Mr. Jolles never heard of me because until now I had not bought any important paintings. My wife and I have bought antiques, things we loved that give us pleasure."



The Van Gogh in the Christie's sale, *La Fin de la Journée*, estimated to sell at between $750,000 and $1,000,000, brought $880,000, including the premium on the price, from an unidentified private collector (a young man who said he was buying the painting for his mother and stepfather).

Wherever he fits, in the galaxy of high flyers, Mr. Klein came as a boon to the market. A number of collectors who were active in the 1960s have dropped out, leaving the top level market thinner than the stratosphere. Mr. Klein's ability and willingness to buy what his heart was set on (he said he was prepared to go much higher for the Renoir, which probably accounts for Christie's confidence that it would bring a million dollars) promises an active season for the Impressionists in the months ahead. □



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EDITORS' SELECTIONS

The Informality of California Design
by John Loring

EASTERN AMERICAN DESIGN has its foundations in the intellect's tight abstract geometries. Its changing patterns are logically ordered and recognizable, even predictable. Its elegance is sophisticated and urbane. It reacts to the somewhat brutal poetry of city environments and the rigorous climate of the North American East Coast.

Sumptuous Brocade

California is not, of course, a separate country, and the presence of Eastern design is strongly felt there in imported or adapted form; but the signs of a uniquely Western taste can be found in almost every important Los Angeles showroom. It can be found at the Pacific Design Center, at a large showroom like Kneedler-Fauchère, in such delightful curiosities as the at once sumptuous and charming line of silk and gold, Chinese "Nanking" brocades from Glant Fabrics in Seattle, whose incredibly luxurious "Bouquet," "Fan," and "Garden" patterns are as rich as any tribute silks of Mandarin China. The same very physical spirit prevails in multiple details of design accessories, as well as in furniture and fabrics, at Kneedler-Fauchère. It more quietly appears in the mirror-like crystalline glazes of a striking line of large, decorative ceramic eggs or in the mysteriously rhythmic figures and colors of framed, antique Uzbekistan textile fragments from Ken Bess Tribal Textiles.

Elegance here is relaxed, and such highly sophisticated designs as eighteenth-century lattice-back armchairs come back down to earth at Kneedler-Fauchère, veneered in natural bone. Modern classic dining room tables and sideboards become personal and seductive wearing the fascinatingly disordered, burly sun-colored grains of natural olive wood in a line by Dunbar. The dart patterns on trictrac tables are an unorthodox green and red. There is no orthodoxy here; all is intuitive rather than logical.

Islamic Diversity

There is something atypical, amenable, arresting about all good California design. Decorative Carpets, Inc. labels it when they name their diverse and exceptionally appealing line of carpets adapted from North African Islamic motifs "Amoroccans." The carpets could, of course, as well be called "Amoricans," as they have as little to do with one Atlantic coastal country as another. And they are as fine as pure-blooded Californians.

Long known for their Western ingenuity, Decorative Carpets has taken the "time penalty" out of special-order ethnic rugs by stocking a line of machine-woven backgrounds that can be hand overtufted in a wide range of handsome designs descended from the loosely geometric

continued on page 166



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continued from page 162

grids and flowers that ornament the carpets in the souks of Marrakech and Ifrane, the Moroccan trading centers that have given their names to the two collections of "Amoroccans" at Decorative Carpets. (The variety of color immediately available is extraordinary, thanks to their practice of maintaining a huge "yarn bank" accumulated from tailouts of custom wools.)

Decorative Carpets also has an excellent stock of authentic North African tribal rugs in myriad tones, from the subtle sun-washed yellow, purple and green carpets of Tafraout to the stronger reds, oranges and earth tones of Tunisian kilims, all of which—unlike the more highly sophisticated geometries of Middle-Eastern Islamic de-



Paul Evans's *Super System* modular seating designs from Directional West include ottoman, chaise, sofa and banquette variations.

sign—look quite at home on the Pacific Coast.

The Coast naturally would not be The Coast without its indigenous touches of theatricality, of Hollywood, and echoes of Kim Webber's designs for subtropical domestic intrigue. The look survives and flourishes at Charles Barone in their wallpaper panels of surrealistic transoms and semi-open-or-shut shutters that frame the tropical elaborations of their "Palm Garden." That lush look of—was it May, 1946?—is dangerously tricky, but there are symptoms of its imminent return.

For the adventuresome but less recklessly daring, there are the sweeping, monumentally scaled paisley and fret motifs of Charles Barone's exceptionally individual mural collections "Palampore" and "Hong Kong."

And not to be overlooked in that same showroom, there is the versatile and tactile appeal of the papers in their extensive "Craft Paper" lines, whose combinations and permutations of stylized vegetation and flowers, lattices, stripes, diaperwork, disorderly batik patterns and ordered trellises, all individually or in combination, in positive or negative, on their very alluringly honest butcher or wrapping paper grounds, in designs like "Au Fleuri" or "Maytime Batik," have an intuitive elegance.

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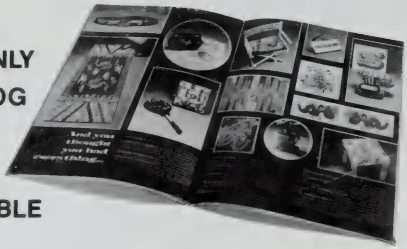
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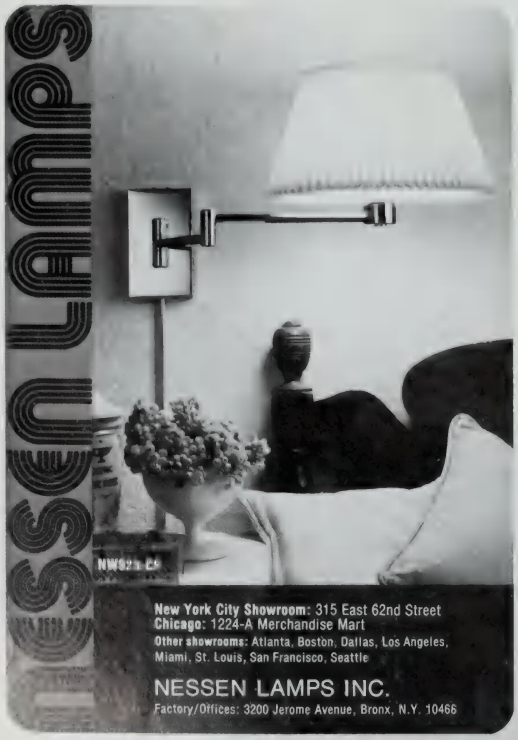
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EDITORS' SELECTIONS

continued from page 166

The tensions of civilization relax in the West, and all the rigid and fussy arms and legs of traditional furniture seem awkward and irrelevant. The cushion, rather than the chair, is prototypal in seating, as is the pedestal, rather than the quadruped, table in dining. Where Eastern furniture is skeletal, Western furniture is voluminous. Directional West states this clearly with the practical and powerful designs of Paul Evans's "modular seating," whose plump 36-inch-wide units invite endless variations on ottoman, chaise, sofa, banquette combinations.

Also at Directional West and also by Paul Evans are "cantilevered tables" with monumental presence. Standing on flairing leather-covered cement pedestals, they



Italian-made *Rope Chair* is designed and offered by Marcello Mioni.

come with lacquered or stainless-steel tops.

The soft, voluminous comfortably "wrapped" look continues at the Pacific-Condi Focus showrooms in their own smashing lines of indigenous classics of contemporary seating units designed by Dorothy Blowers. In their natural-colored suedes, velvets, canvases and leathers wrapped around big softly cushioned "flop-over" forms, they triumph as top California design.

Concluding the theme of curved and voluminous West Coast forms, the relatively new house of Marcello Mioni has a line of highly imaginative, individual and quite irresistible seating units, such as their Melon Sofa, Rope Chair, and Wave Banquette, with a sensuous fluidity of organic line that is pure California—and that *California* reads: "sybaritic," "elegant," "seductive." □

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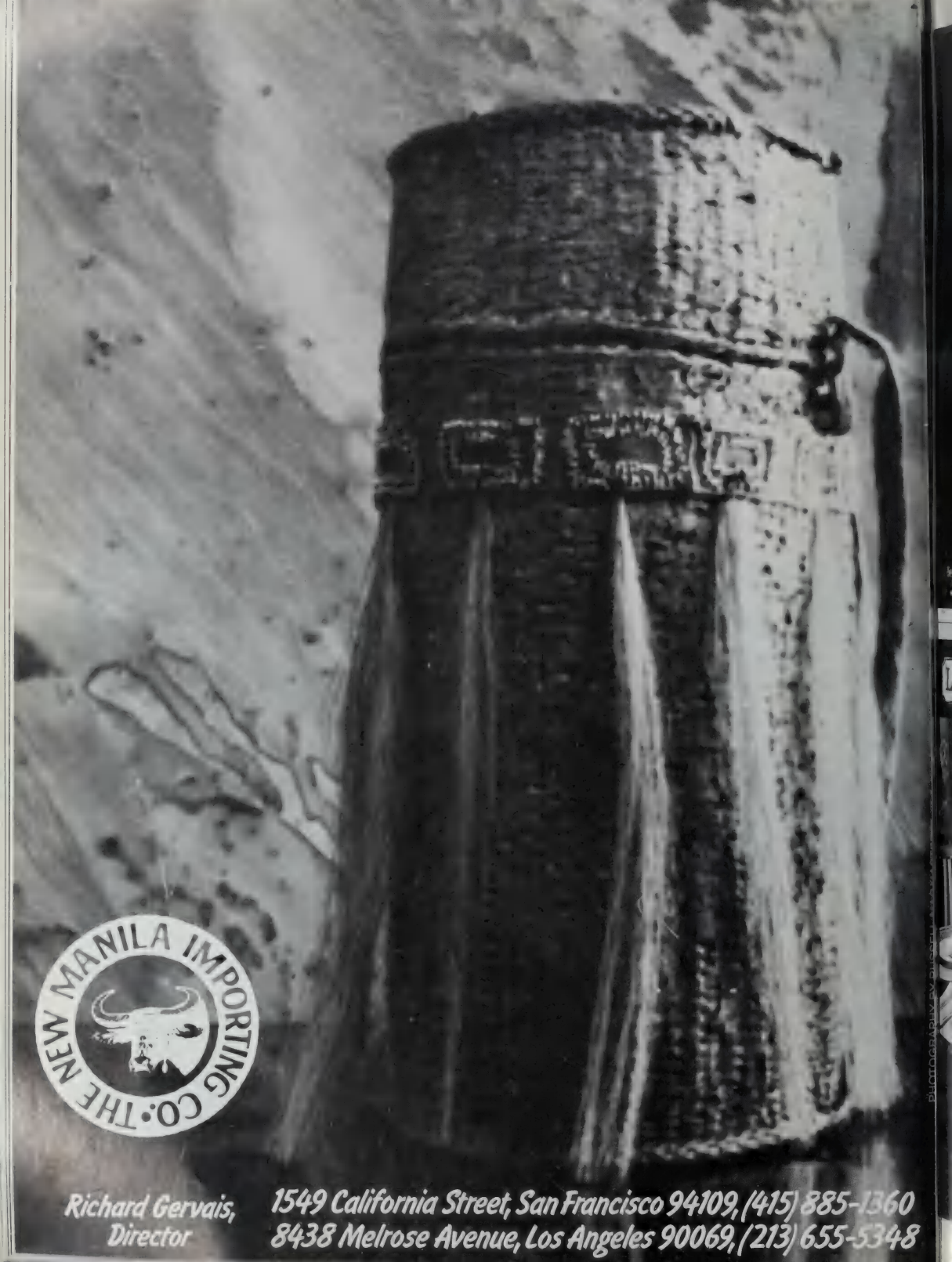
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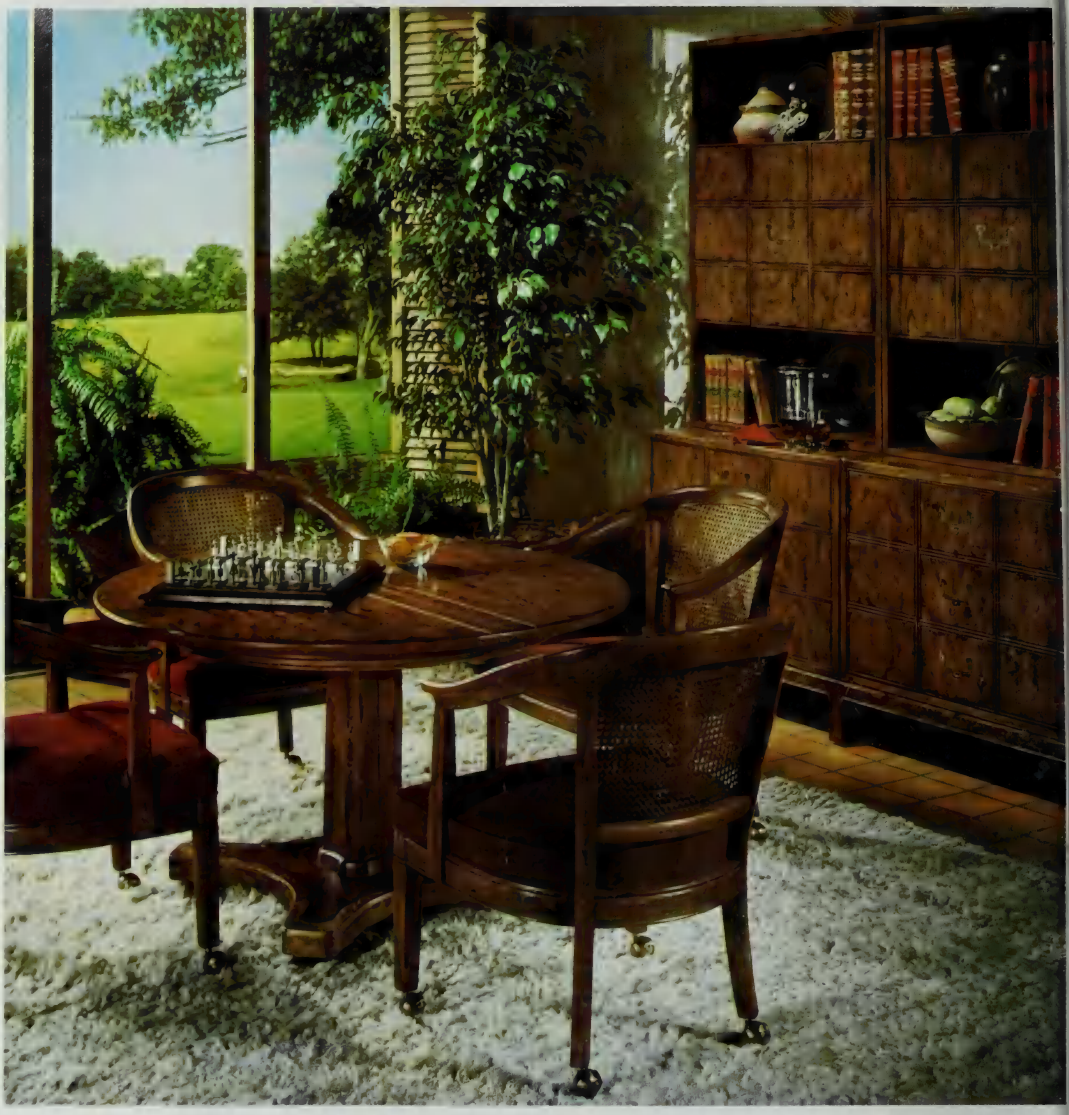
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A Matter of Taste
By June R. Gader

PERHAPS THE NICEST THING that ever happened to the human animal was that we were given different tastes; and nowhere is that more evident than in the delightful variety of houses we've chosen to build over the centuries. From the day we came out of the caves we've each gone our separate directions, to the great benefit of humankind. Since one person's white elephant is another's dream castle, this month I've tried to offer you an assortment. I hope one will please your taste.

London, England

The house on Campden Hill Square (it sounds like a mystery book, doesn't it?) is quite a different story. It is a superb Georgian townhouse: poised, reserved, almost snobbish, from its exterior view; remarkably spacious, comforting and secure in its traditions, within. If such things as the glass-walled master bathroom, with its raised tub, and tiles of lacquer-red and black, have been contemporized, they seem totally at home. A London townhouse has its own particular personality—trends cannot change its assured elegance.

Number 14 has five floors—yes, five! Typically, the entrance hall, cloakroom (euphemism for a half-bath), large dining room and Spanish-tiled kitchen, with every convenience, are on the ground floor; with nursery and nursery kitchen, two extra bedrooms and much storage below. The first floor holds the huge drawing room and the large study, both with full-length windows and marble fireplaces. The master suite takes up the entire second floor, while the third floor (with stairway to a large loft) includes guest rooms and servants' quarters.

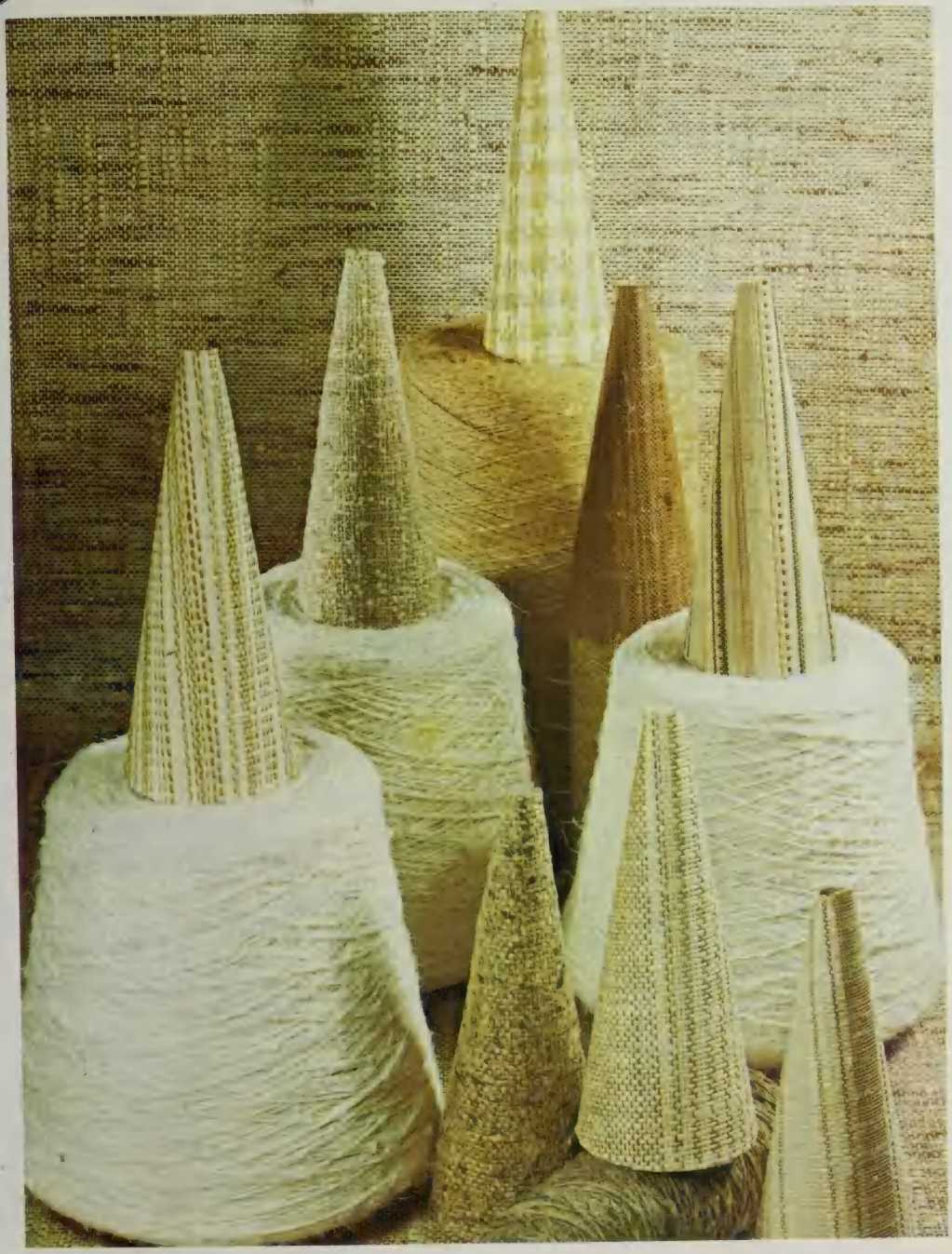
What is unusual about this house, aside from its expert restoration and fine Georgian detailing, is the grounds. Most townhouses have little if any outdoor space. This has a Yorkstone-paved patio; a seventy-foot, two-level walled garden, designed by Lanning Roper, with lawns, planted borders and small trees; plus the use of the Square gardens, and immediate access to Holland Park, which is almost next door. In short, it has all of the townhouse advantages, with the pleasurable aspects of country living, in the heart of London's lovely W8 district; $325,000 from Aylesford Estate Agents, 103 Kensington Church Street, London W8.

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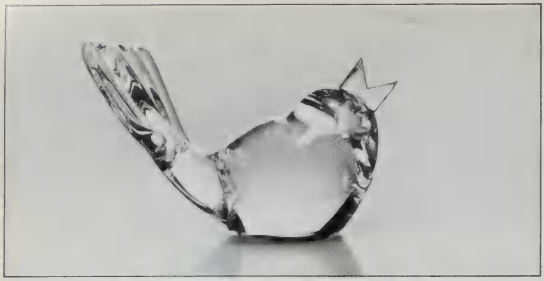
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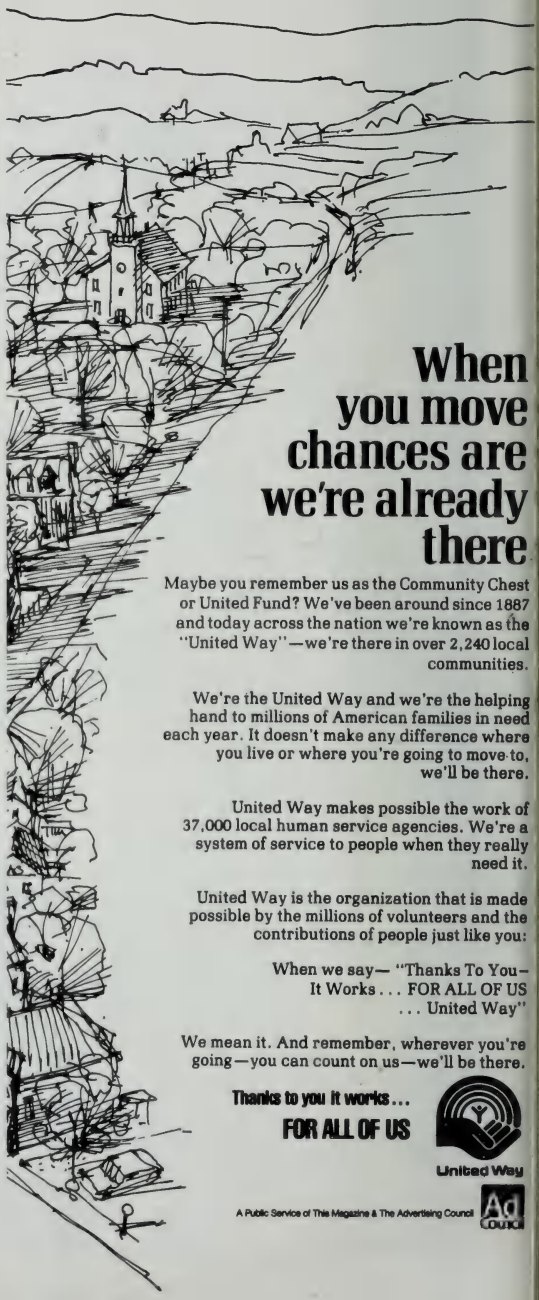


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The Preeminence of Yi Porcelain.

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Yi white porcelains were admired by the Chinese imperial court as early as 1425, when a visiting envoy ordered the Korean Royal Potteries to produce porcelains for the Ming emperor of China.

In the late 16th century, Japanese feudal lords under Hideyoshi pillaged Korea. Their most prized trophies were whole villages of potters and their wares.



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continued from page 172

one hundred and sixty acres, eighty are devoted to young lemon trees, thirty-three to mature trees (thousands in all), and two to avocado and other fruit trees. Ten acres are superbly landscaped as residential grounds, providing a parklike area with lawns, towering trees, a profusion of shrubs, formal gardens, rose and cutting gardens. If you know Santa Barbara, that lush and verdant community about ninety-five miles north of Los Angeles, you will know that it offers the best.

The house itself is a showplace in the Spanish Colonial tradition, and is described in the recently published *Historical Houses of Santa Barbara.* Built circa 1929 by architect Young Kaufman, it has brick and pegged oak floors, massive stone fireplaces, high beamed ceilings, red

...HUNDREDS OF LOCHS AND BURNS WHERE TROUT RUN IN ABUNDANCE.

tile roofs, and such amenities as a sunroom, pantry and butler's pantry, wine cellar and large workshop areas.

Naturally, with this kind of estate, that is not all. There is a guest annex with living room, kitchen and two bedrooms. A music conservatory, with kitchen, bathrooms, studio and organ room. A restored stable, with veterinarian's room and attendant's apartment. There are three staff houses, perfect for rental properties. There also are three greenhouses, a lath house, several garages, plus a chauffeur's apartment and gardener's apartment. In short, this is a mansion, but an income-producing one, in one of the most beautiful spots in the world. The price is $2,750,000 from James Retz, Previews Inc., 5670 Wilshire Blvd., Los Angeles, California 90036.

Isle of Harris, Scotland

Perhaps none of the above suits your taste. Perhaps this one will. It is a famous Scottish sporting estate, with eighty miles of coastline for boating and sea fishing—hundreds of lochs and burns where the trout run in abundance—a dozen rivers, which carry salmon and, oddly enough, sea trout. There is no question that this place is a true sportsman's paradise; besides all of the above, there is a 35,000-acre deer forest.

Fronting the coastline is a true castle, with turrets. It was built as recently as the nineteenth century, but it could pass for being much older. The most important aspect is that it is fully furnished—a difficult task to achieve with a castle. There also are ten separate cottages on the estate, plus a number of outbuildings. What all this means is that this could be turned into a very exclusive sportsmen's club, with very little difficulty and at little expense. I will not go into greater detail, except to say that the cost is £ 350,000 (plus 2 percent fees) and that Roy Veatch, Period Houses, 1317 Wisconsin Ave., N.W., Washington, D.C. 20007, can tell you everything. □

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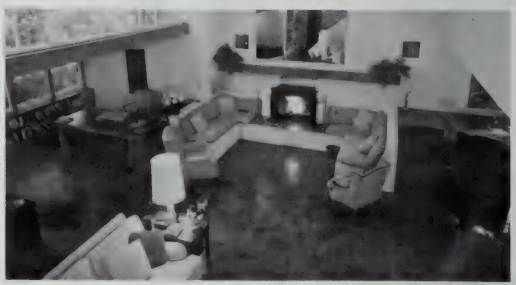
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Forest Grove, Oregon. Majestic 14-acre estate within commuting distance of Portland. This southern Colonial has 7 bedrooms, 5 baths and 3 half baths, wine cellar. Swimming pool surrounded by multi-level decks. Pool house. Tennis court. Greenhouse. Playhouse. 2 staff apartments. Gardens. $450,000. AD-65388.



Carmel Highlands, Calif. Charming 5-level house with fabulous view of Point Lobos and the ocean. 3 bedrooms, 2 baths, observatory alcove. Sliding glass doors, huge windows, ceilings of redwood and huge beams . . . floors of 6" redwood squares. Exquisite gardens with several dining patios. $300,000. AD-65414.



Reno, Nevada. 17½-acre country home with 2 streams and fishing pond at the foot of the Sierra Nevada mountains. 16-room residence has the charm of a French country house. 8 bedrooms, 5 baths, 2 half baths. Reflecting pool with fountain. 3-car garage has 2 bedrooms, 1½ baths. Horse barn, corral. $700,000. AD-65406.



Napa Valley, Calif. Magnificent 430-acre estate with a glorious panoramic view from the 9-room and 5-bath hilltop residence. Great open deck overlooks swimming pool and provides barbecue and alfresco dining area. Sauna. 2 barns and corral for horses. Borders Soda Canyon Creek. Offered at $700,000. AD-65395.

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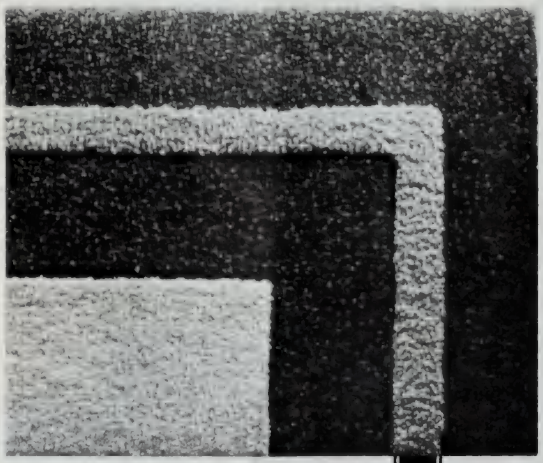
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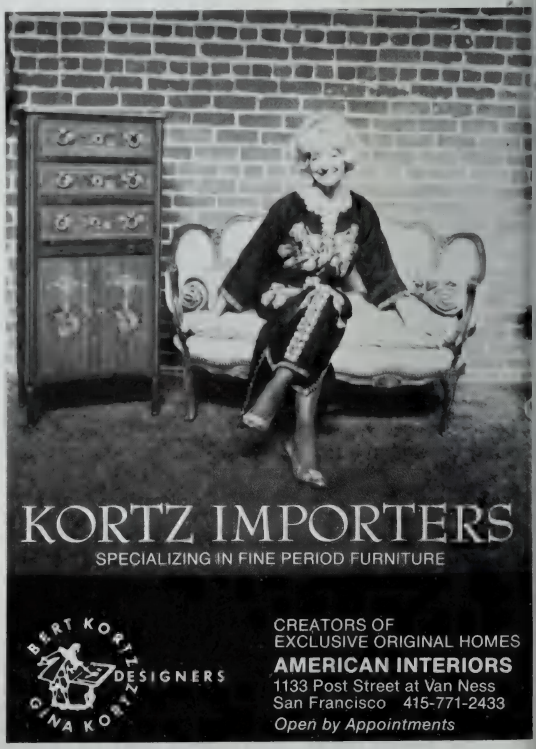
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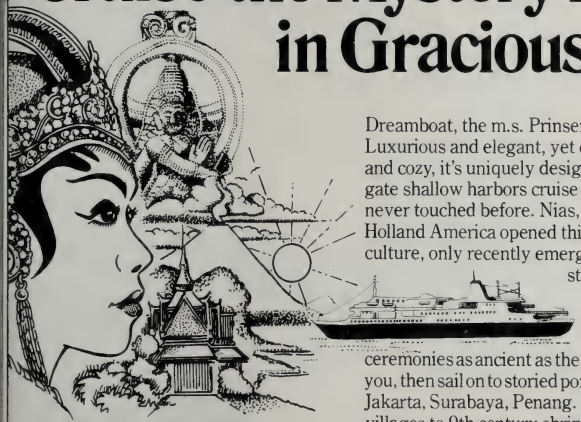


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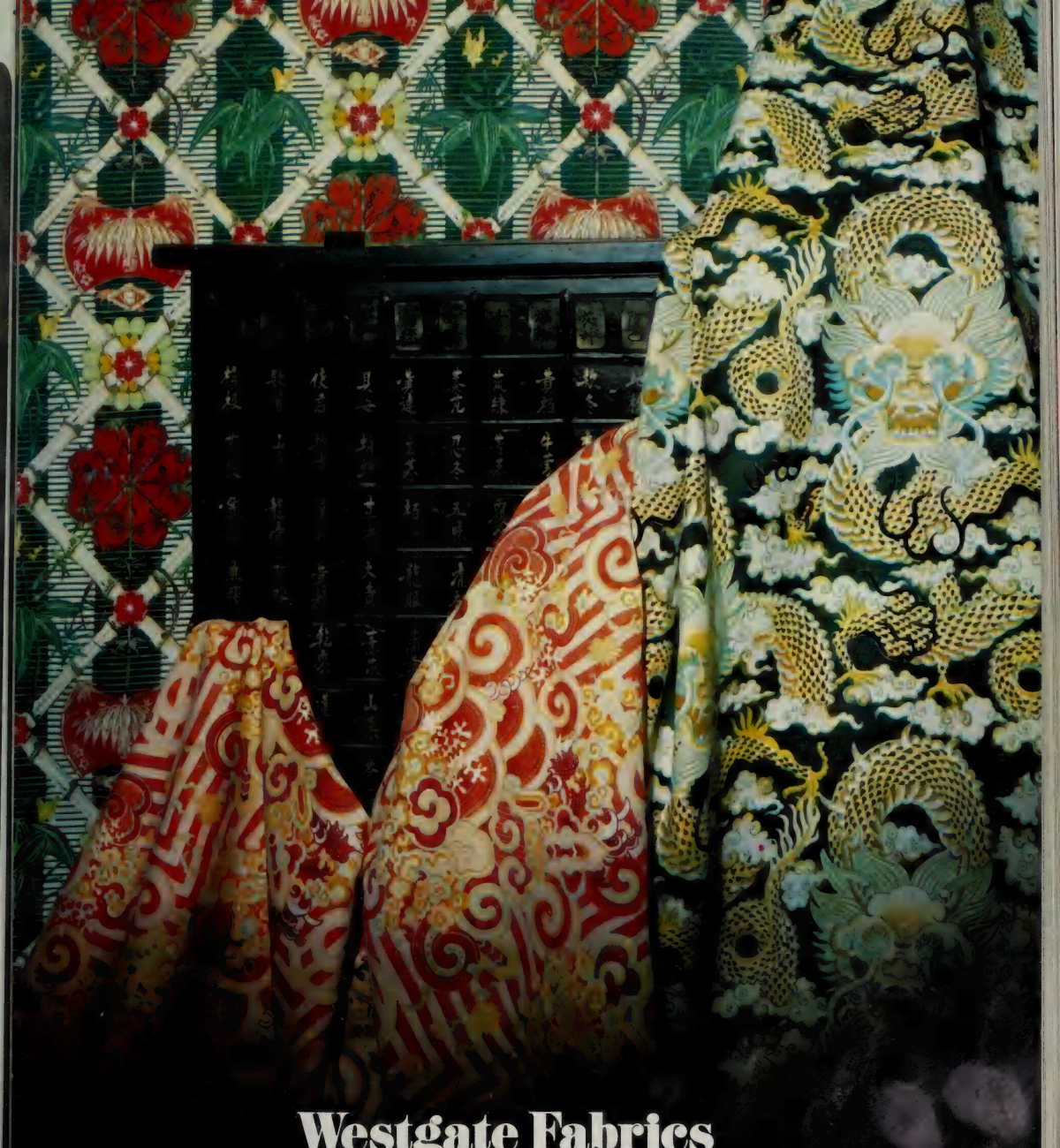
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NEW YORK NOTEBOOK

East Side, West Side
By Robert L. Green

IT IS NOT THE EMERALD CITY, but in visiting this Oz-on-the-Hudson you are advised to keep the big jewels in the vault at your bank—even the finest hotel vaults seem to have their contents removed regularly in a grand and preposterous manner. In every other sense, however, the city is alive, still the apogee of glamour, still *numero uno* in elegance and style, and still full of the newly rich, the formerly rich and the hoping-to-be-rich.

If you've been to a fiendishly chic dinner party and want to send flowers, save this list. In using any florists, be clear about the purpose of the flowers, the message you really want to send, and exactly the limits as to what you are willing to spend. My favorite sources are:

The Fernery, 1198 Madison Avenue, has imaginative arrangements, whether you settle for $15 or for $450.

Sculptured Bouquets

Renny's, 251 East Sixty-second Street, is society's darling and knows plants. He treats plants and flowers as furniture and sculpture, and decorates brilliantly.

The "Less is More" crowd, who take their cues from leader Halston, send each other the "perfect flower" from Tony's, 33 East Sixty-eighth Street.

At 960 First Avenue, East River Florists services the River House crowd and the Suttonites. Jean-Jacques Bloos, 1025 Lexington Avenue, and Green Leaves, 167 Spring Street, are knowledgeable about both people and flowers, and can tell you who gets high on yellow roses and who might be depressed by lilacs.

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One of the downtown rewards of our Baghdad are the private, but not completely prohibitive, transportation services. If your destination has any sort of water for a plane to land on, Pelham Airways, East River and Twenty-third Street Skyport, 828-0420, will fly you there. It is perfect for the Hamptons.

If you want an air taxi, call Decair Helicopters, Inc., 562-6000. You may change the social position of your host's suburban shopping mall by landing, and then being whisked away by station wagon. It beats the Commuter Special. Air Charter, at La Guardia Marine Air Terminal, 639-9100, will get you there privately.

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continued on page 184

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NEW YORK NOTEBOOK

continued from page 180

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Now Wah, 13 Doyers Street, serves superb Chinese cuisine in the authentic atmosphere.

Invite your provincial Manhattan friends to dinner across the river in Brooklyn at Gage and Tollner, 372 Fulton Street, for fabulous fish.

Need a place away from your own "professional crowd" in New York? Try WPA. You'll learn a lot about the Depression, from décor to lyrics. Delicious food. It's at 152 Spring Street. Up the block, the SoHo Charcuterie, 195 Spring Street (at Sullivan), is a little self-conscious and pretentious at night but perfect for lunch.

THE CITY IS ALIVE, STILL THE APOGEE OF GLAMOUR.

If your chic-of-the-week is needed, then go to Orsini's—lunch yes, dinner never. It's not the food, and there is no privacy, but there are the Beautiful People. If you want food, privacy and the "power people"—go to the Four Seasons, 99 East Fifty-second Street. Night or day, it works.

Craft Caravan, 127 Spring Street, has a potpourri of items, from musical instruments from Burundi to chairs from the Ivory Coast; beautifully woven baskets bound in leather, from Ethiopia; hangings from Upper Volta; and silver, ivory and leather jewelry from Mali and Ethiopia.

Knobkerry, 158 Spring Street, finds the most exquisite clothing and jewelry from Nepal, China, Tibet, Pakistan and Africa. Also rugs and wall hangings.

Grand Socco, 409 West Broadway, has handwoven rugs, mostly old, from Tunisia, Turkey, Afghanistan.

In the Village, Be, 110 Greenwich Avenue, one of the best gift shops, offers many one-of-a-kind items.

The Secret Eye, 96 Greenwich Avenue, has terra-cotta miniatures at $35 to $4,000; sarcophagi and golden mummy masks. All items are authentic.

If Woody Allen playing the clarinet on almost any Monday will add to your jazz enjoyment—and it undoubtedly will—the music at Michael's Pub, 211 East Fifty-fifth Street, is worthy of attention.

Delicious Jazz, Delicious Food

Two highlights on the Village scene that work for everyone are Hoppers, 452 Sixth Avenue, at Tenth Street—sensible décor, delicious food, the tops in jazz; and a block over, at Tenth Street and Seventh Avenue, Alfredo Viazzi's Settebello serves high-level Italian food and is a favorite spot for hearing new talent.

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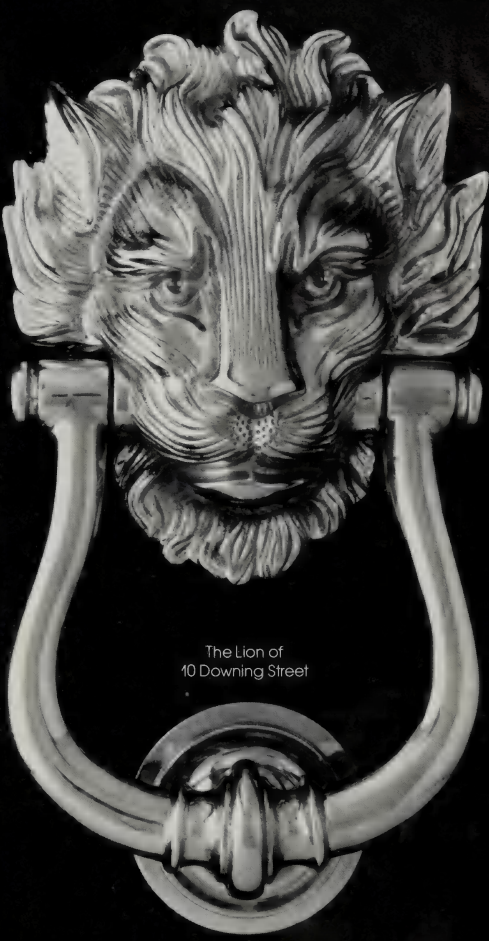


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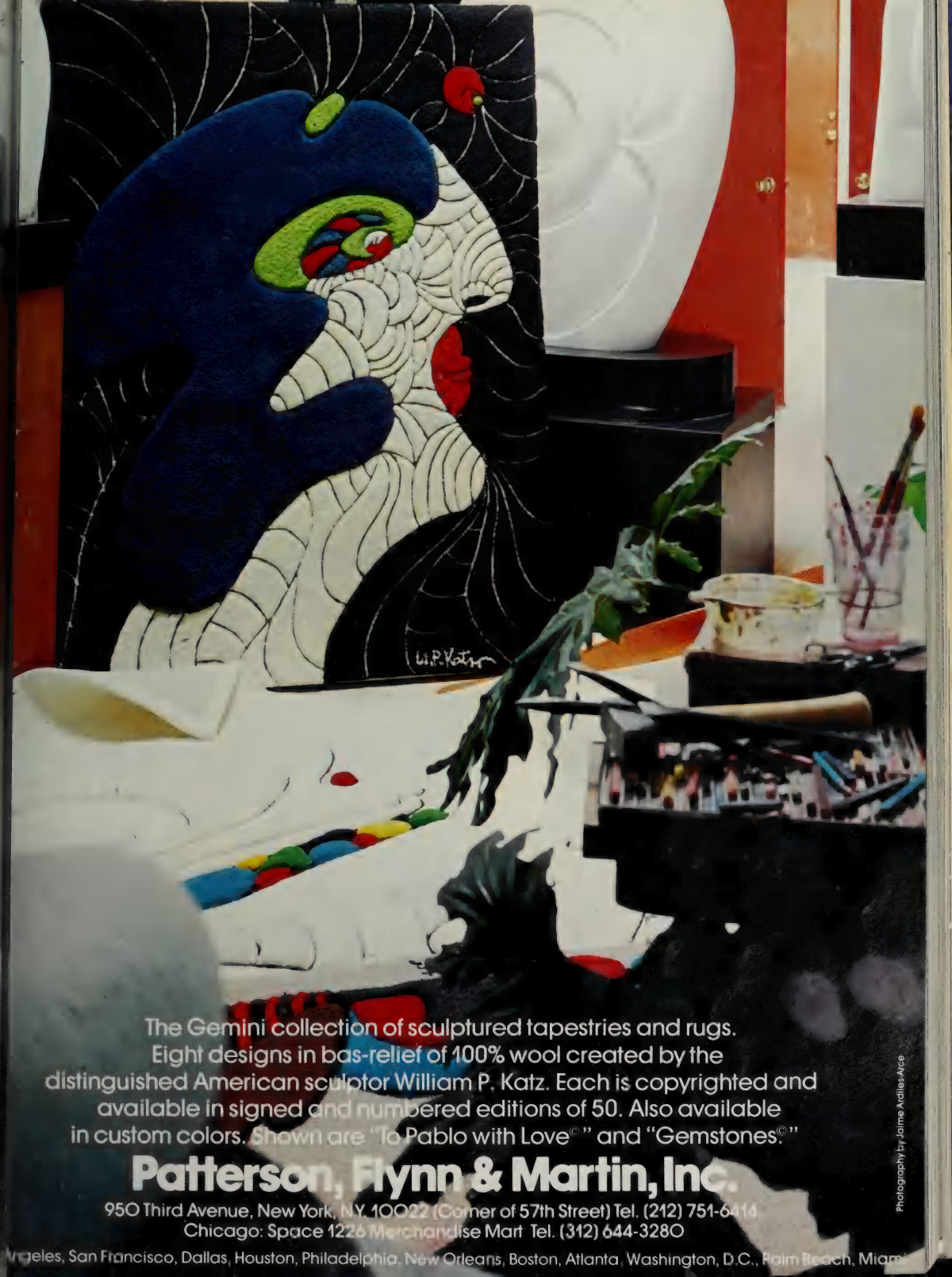


Edward Mead Johnson M.A., Ph.D., lives in London.
He is an American art historian whose definitive work on Francis Cotes was published by Phaidon Press in 1976.
His scholarly experience covers a broad range of interests to collectors, from early European and Oriental works of art to contemporary painting and sculpture.
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Modern Architecture: Two Solutions
By Robert Bartlett Haas

Le Corbusier, *by Maurice Besset, 299 pages, 256 illustrations, 19 in color. Rizzoli/Skira, New York, 1976.*

Maurice Besset points out in his introduction that Le Corbusier's "shattering novelty" arose from his painstaking study of the world—the past, the present, and the laws of nature. This study he called *looking,* which was followed by *seeing,* or the synthesis and understanding of what was seen. His inspired creative vision and his process of pure *inventing* was the last stage, pursued passionately and "with that supreme and candid energy of the child who never tires of asking: Why?"

Le Corbusier's reticence in talking about himself rather than about his work has left us with limited biographical data. The present work attempts to assess the meaning of his life and work by "singling out certain themes whose constant recurrence throughout [his] work seems to justify certain conclusions" concerning his ideas, his methods and his creative output.

This gorgeously illustrated Skira edition moves through six sections: "The Discovery of the World," "Living Machines," "Space and Plasticity," "From Architecture to Town Planning," and "Geometry and Life." Appended are a fine synoptic table that summarizes dates and facts that will help the reader to a better understanding of Le Corbusier's world, and a complete, chronological photographic inventory of all his works, a map of Paris, locating his major monuments there, and a bibliography of books devoted to Le Corbusier.

The narrative sections begin with an account of the narrow handcraft-oriented life of the village of Le Corbusier's birth and of his breakthrough to a larger world—contacts with active centers of the modern movement in art, and his travels to Paris, Berlin, Munich and Vienna, as well as to Florence, Rome, Athens and Istanbul. He was fascinated by the pragmatism of folk architecture and charmed by the "purity" of whitewashed walls (encountered in Mediterranean lands), which he contrasted with the "impurity" of decorative art. This attitude led him to consider the "infinite possibilities offered by light for the definition of interior spaces . . . ."

Nothing could have been further from the architectural approaches of the Ecole des Beaux-Arts or the dying phases of the Art Nouveau movement of his youth, although he confessed that as late as 1908 he knew nothing of modern architecture. He soon responded to the concrete buildings of August Perret (for whom he worked) and of Peter Behrens (for whom he also worked). By 1910 he was aware of the work of H.T.

continued on page 190



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Berlage, Frank Lloyd Wright and Adolf Loos.

When he settled in Paris in 1917, Le Corbusier responded to the plastic dislocations of the Cubists and to their concept of rerelating elements in a new composition. Together with the painter Ozenfant he founded a review and contributed his growing ideas on "the contemporary state of the world of form." He called attention to the Cubist sculptors Lipshitz and Archipenko. As Cubism had liberated space for the visual arts, so Le Corbusier sought to do the same for architecture. He declared that architecture should be "the pure creation of the mind," and saw the house as a "living machine"—which, however, should not resemble a machine.

His resulting technics are well known today: mass-

LE CORBUSIER RESPONDED TO THE PLASTIC DISLOCATIONS OF THE CUBISTS.

produced houses, free-standing supports, the terrace roof, free façade, free plan, and ribbon windows—all of which Le Corbusier saw not as a rationalization or standardization, but rather as his part in the "fight for new forms of life." In fact, the human organism, rather than the machine, became his metaphor, and his architectural solutions were spoken of as combining "organs" and "membranes" in an organism of architectural unity.

The creation of architectural "events" moved Le Corbusier into his wonders of infinite variety, increasingly less "abstract" and ever more involved with light, volume, space, color and texture—specific solutions he then applied to houses, public buildings and town planning.

Besset's presentation of the emerging Le Corbusier, with carefully chosen photographs and plans, makes the story of his contribution clear. That he surmounted, in his later years, the canonizations of the "modernism of function," and concentrated on "open solutions," which allowed for the addition of the "lyrical element" in the work, gave what he finally did a dramatic intensity.

Architect *by Richard Meier, 239 pages. Numerous photographs and drawings. Oxford University Press, 1976.*

This is a casebook of the work of Richard Meier for the period 1966–1976, and as such expresses his belief in architecture as a spiritual activity—"architectonic thought, communicated publicly." It represents his continuing search "for whatever concepts relate to man's fabricated physical environment and enable architecture to endure as a true expression of its time."

The introduction, by Kenneth Frampton, deals with the complex development of American architecture in the decade of the 1970s—particularly the rise of two opposing camps: first, the work of the Harvard-affiliated

continued on page 192



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"White" architects (a continuation of the International Style), with whom Richard Meier is identified; and, second, the work of the "Grey" architects, affiliated with Yale and the University of Pennsylvania (whose common concern has been with the "highly abstract but lyrical systems" deriving from Le Corbusier).

Richard Meier's first works came into being "against this complex background," and show, according to Frampton, "the conflicted nature of Meier's cultural references"—especially in the Smith House (1967). He later developed two houses at "opposite poles of the conceptual spectrum": The Salzman House (1969) is characterized as a "Cubistic introversion," whereas the Douglas House (1971-1973) is characterized as

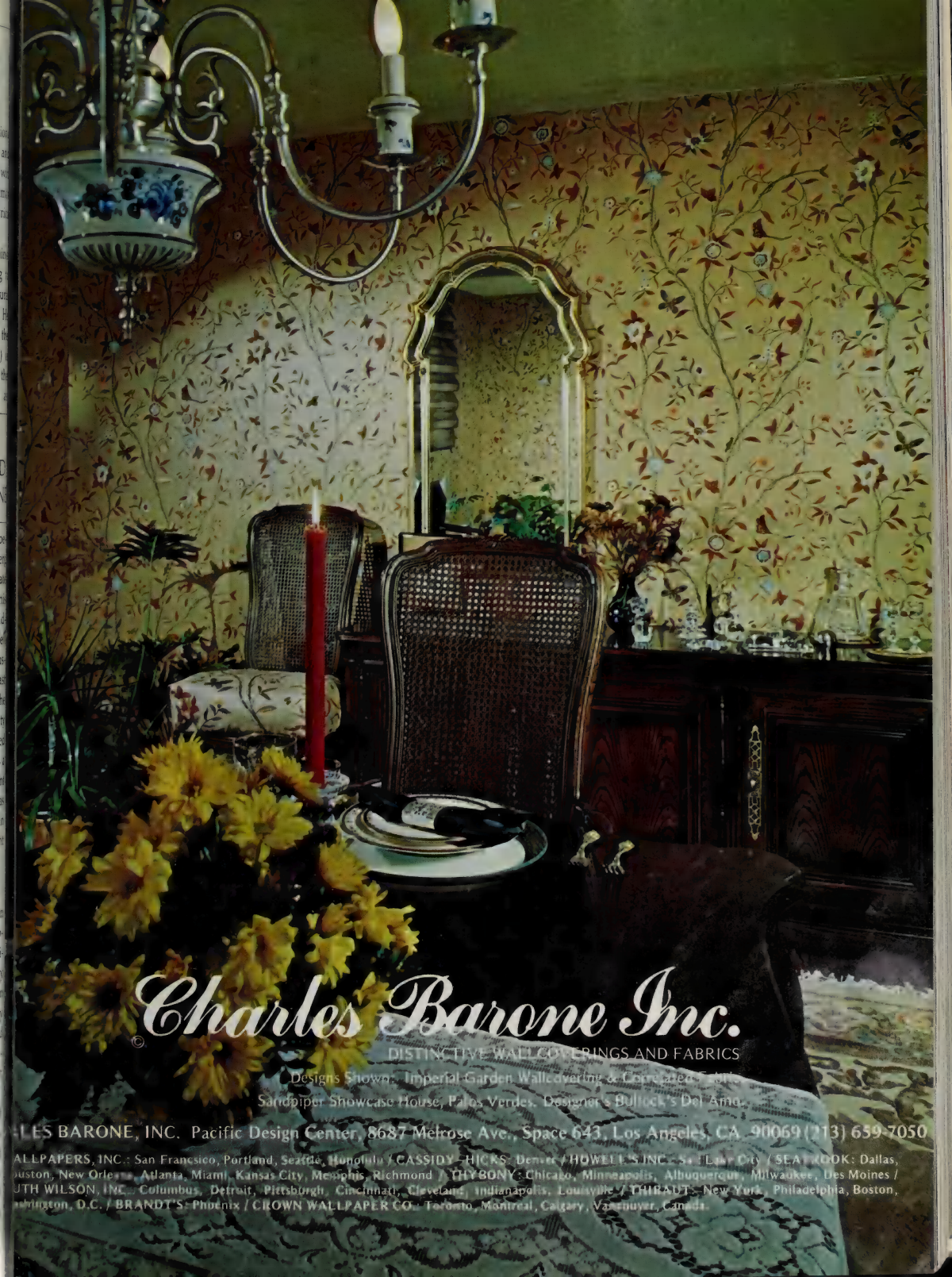
ARCHITECTURE SHOULD BE THE PURE CREATION OF THE MIND, AND THE HOUSE A LIVING MACHINE.

"Wrightian." A work of "extraordinary balance" between these extremes is finally achieved in the Shamberg House (1974). Frampton concludes that the ultimate significance of Meier's achievements may not lie in his domestic buildings at all, but rather in his public buildings and projects, such as his conversion of the Bell Telephone Laboratories in Manhattan (1967) to a housing community for artists, or his Twin Parks Northeast (1969), a public housing venture of some 525 units in the Bronx. Frampton admires the "extraordinary sensibility of the overall design . . . a design which . . . was subjected to a development of ever increasing subtlety." He finds a culmination of Meier's work in the Bronx Development Center (1976), where he sees the role of architecture as "in the service of society as a whole, rather than as an arcane gratification for the representation of omnipotent power, for the distraction of an elite."

"Whites" and "Greys"

This positioning of Richard Meier is followed by an extensive album of his work—private buildings and public projects—in which the crucial issues of modern architecture are posed and re-posed against his many architectural solutions. All of this brings into focus, again and again, the running controversy in architecture today between the "Whites" and the "Greys," and puts Richard Meier philosophically poles apart from such other currently well-thought-of architects as Robert Venturi, John Rauch or Charles Moore.

Battles aside, the book is excellent for its inclusion of innumerable superb drawings and plans, and for photographs that allow us to follow the architect's thought processes in stages to the finished product. A fine antidote to those books on the history of architecture that try to tell the complex story of "a spiritual activity" in pictures of façades alone. Heavy stuff, but worth it. □


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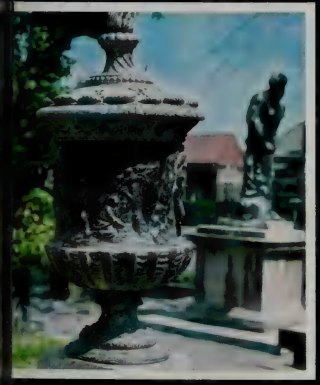

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Imperial Bordeaux

Most important of all was the quasi-official Classification of 1855, in which about sixty of the greatest vineyards were ranked into five classes. That alone would not have amounted to much. A classification of the wines of Burgundy was published in that same year, but in an obscure book. The winegrowers of Bordeaux were shrewder. Their classification was revealed at an exhibit of their wines at the brilliant Paris Exposition of 1855, which had been ordered by Napoleon III.

A modern reader is likely to be puzzled by the omission of many now famous vineyards or châteaux from the 1855 ranking. It is hard to imagine what the brokers were thinking of in classifying only the Médoc part of Bordeaux (with the exception of one château, Château Haut-Brion in the Graves district). Later opinion has corrected their shortcomings. Now Saint-Émilion, Pomerol, and the other districts have been classified, making Bordeaux the easiest wine in the world to buy. The classifications have contributed immensely to the prosperity of Bordeaux by making its wines predictable.

Selecting a Vintage

In spite of the classification, the claret lover still has to worry about the nagging question of vintages. The finest vineyard has poor years, and quite ordinary vineyards occasionally surpass themselves. He spends anxious hours poring over vintage charts and merchants' catalogues, looking for the best buy. He compares notes with friends and talks to the merchants. Advice pours in from growers, shippers, importers, retailers, and writers of every persuasion. People in the trade tend to be optimistic about each new vintage. Those not in the trade tend to be misguided. By the time everybody agrees on a vintage, it's too late. The wine is either all sold or impossibly expensive. So the claret lover has to make a decision.

One might suppose that when the cellar grows comfortably full of good claret, the happy owner sits back to muse on the endless hours of delight that stretch ahead.

continued on page 196


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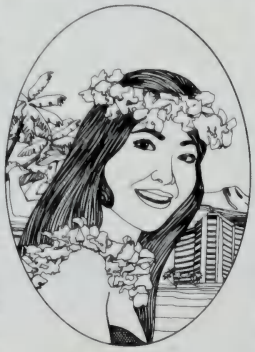
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continued from page 194

Far from it. He bought the wines young to get favorable prices. It will be years before they will be ready to drink, years before he learns the wisdom of his choices. The most vexing question of all is: When should a given wine be drunk? He asks friends if they have had that particular wine, he scans the wine columns for mention of its name, and he seeks out wine tastings where it will be served. He delays opening his first bottle, fearing it will be much too young. Finally, overcome by anxiety and anticipation, he opens it. If it is too young, he is downcast, but that is not likely, because he was so reluctant to open it. Suppose, instead, that he finds the wine to be ravishingly delectable. Naturally he is delighted. Naturally, but not for long. He begins to think, if it is so good now, it will be much

THE CLARET LOVER WANTS TO DENY THAT HIS FAVORITES ARE AGING.

better later. But how much later? A year? Two years? Ten years? What a shame it would be to drink it too soon!

The other haunting fear of the claret lover is that his beloved bottles will grow too old while he cautiously waits. That is a risk. An insidious effect overtakes the cellar owner. The vintages of Bordeaux laid down when he and they were young remain ever green in his memory. That is quite different from the reverence for old wine that causes people to pay absurd prices for decrepit specimens. It is almost the opposite. The claret lover wants to deny that his favorites are aging. He may be secretly pleased to see the sere hand of time laid on a bright law-school rival, but he will not allow that it has touched his cherished Château Cheval Blanc 1947.

Ephemeral Claret

One of the eminent connoisseurs of wine recently opened a bottle of Château Mouton-Rothschild 1929, while discoursing on its virtues. He smelled the neck of the bottle and looked troubled. He should have been. The wine was dead. "Just a touch of bottle odor," he said, adding bravely, "but it will soon pass off in the decanter." Half an hour passed; he tasted again and said hopefully, "Just a little more time." Finally, with the air of a doctor who has lost a patient just when he thought the crisis had passed, he admitted gauntly, "It's gone."

That was an extreme case. Few of us have to worry about clarets so old, but clarets do grow old and fade away, often faster than we care to admit. A few especially fine ones attain to a grand old age, and many remain drinkable while steadily losing their character, their individuality, their fruit, and their sweetness. All in all, during the last several years, I have drunk few clarets over twenty that would not have been better under twenty. Better to drink them too young than too old. Anticipation is better than justification. □

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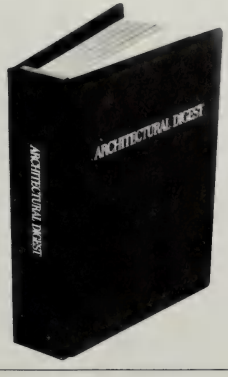
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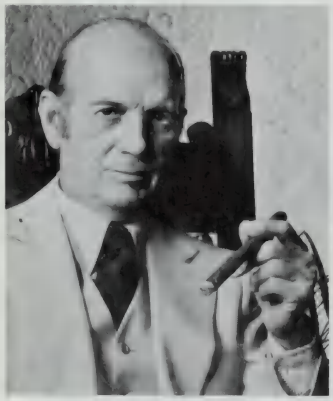
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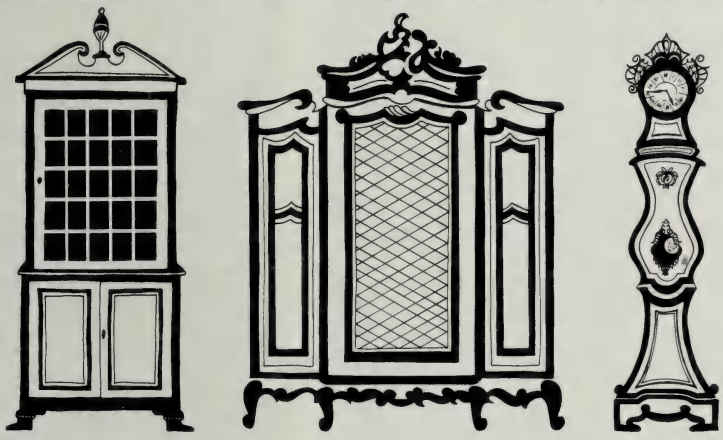


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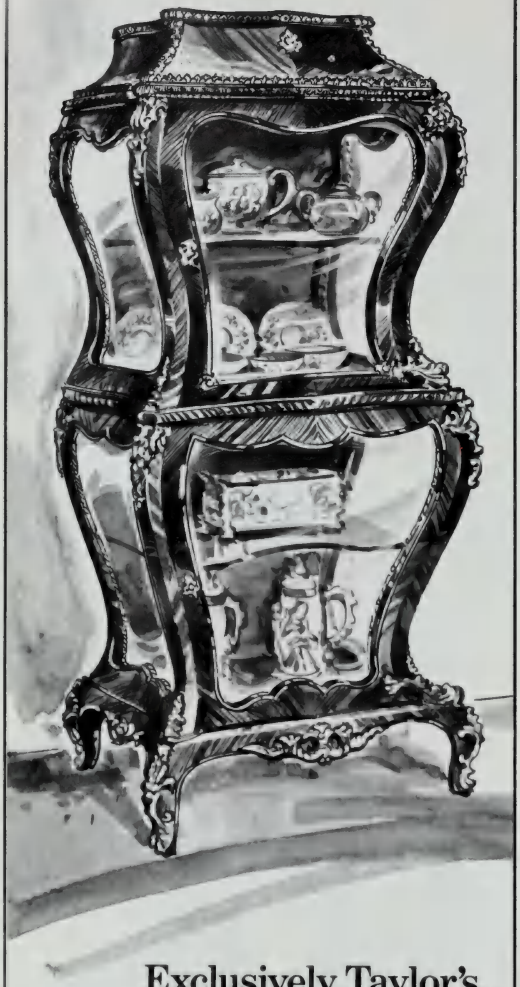
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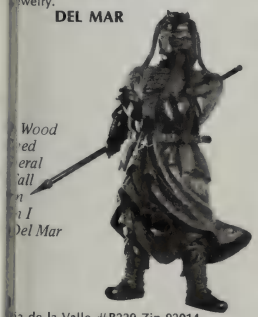
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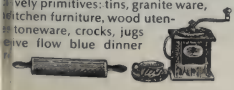


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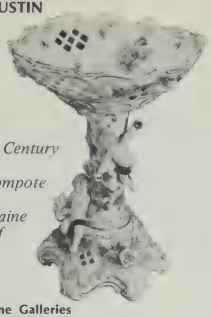


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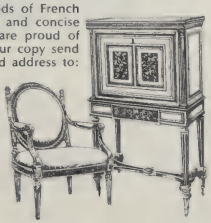
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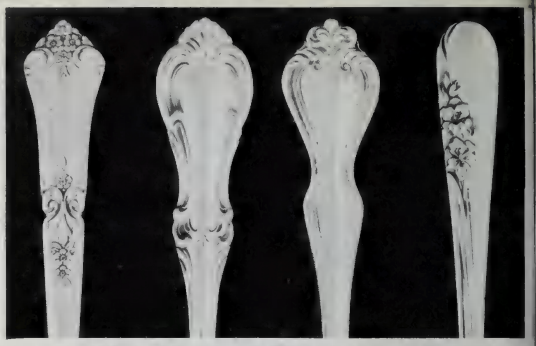
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An Announcement from the Publisher

In 1977, after many years as a bimonthly publication, Architectural Digest *increased its annual number of issues from six to nine. As we explained in our September/October 1976 issue, the move was made in response to your ever-mounting requests for more frequent issues of the magazine. In addition, greater numbers of interiors of exceptional quality were being made available to us for exclusive presentation, as the reputation of* Architectural Digest *as "the preeminent publication in the world of interior design"* became so firmly and widely established.*

The increased frequency of publication has been so well received that, I am happy to announce, Architectural Digest *will now be published every calendar month, with the exception only of the combined January/February, and July/August, issues. The single-copy price of the magazine will remain the same, and the new ten-issue subscription rate will be $27.95.*

As we promised when we announced the augmented publishing schedule, the content of the magazine, as well as the quality of production, will continue to meet the high standards that have come to be expected of Architectural Digest. *Indeed, the added issues will not only allow us to publish additional material, but also to introduce new editorial content—such as an ongoing architectural feature, which begins in November—bringing you always the most exciting examples of international design.*

In the final analysis, no matter how distinguished a reputation it may have, a publication exists only because of the people who buy it and read it and support it. As Architectural Digest *continues to grow and flourish, we wish to thank you—and all the thousands of loyal, dedicated and discriminating readers who, through the years, have helped fashion this magazine and the success it enjoys today.*

Cleon T. Knapp

*Wall Street Journal, *August 6, 1976*

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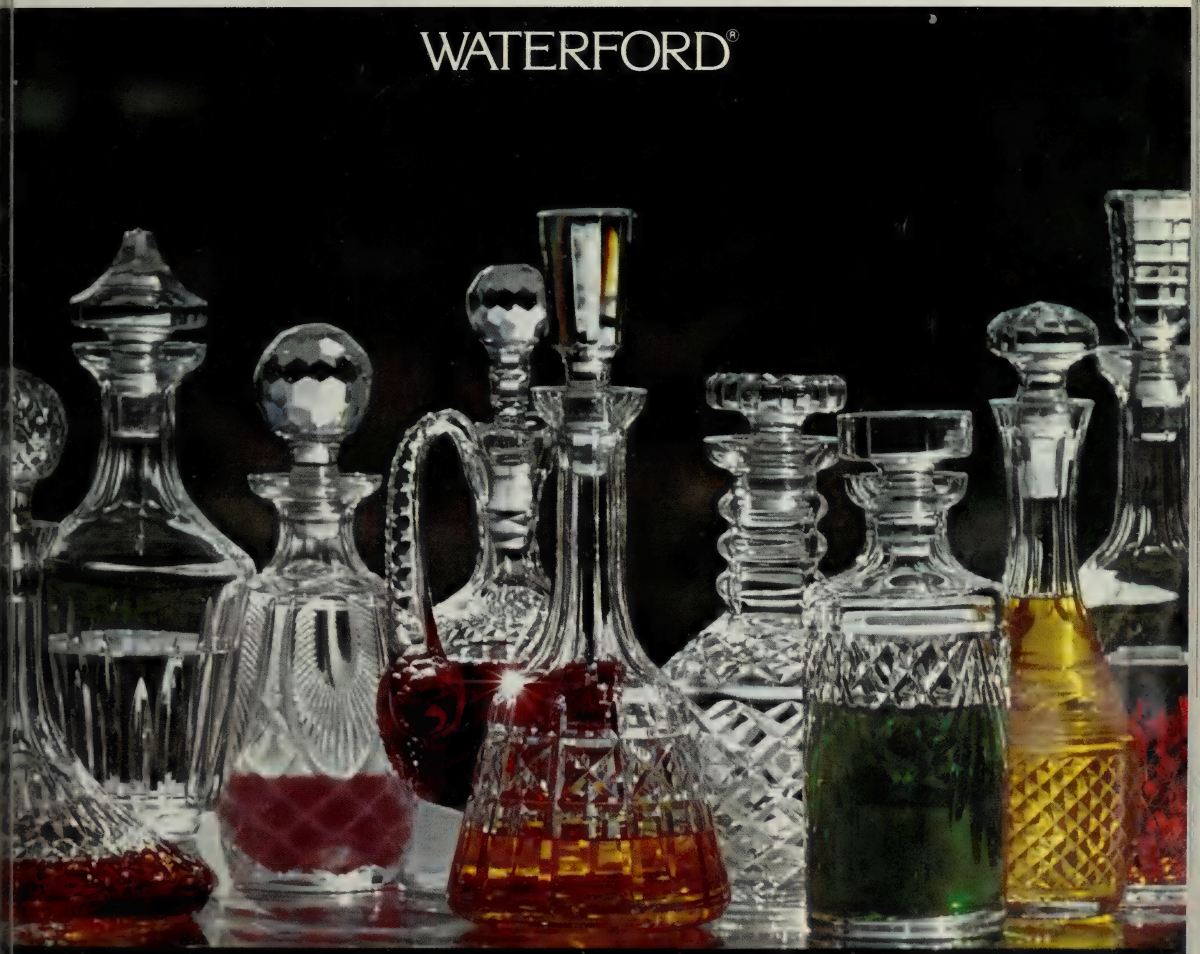
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LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

I recently had the good fortune to make the acquaintance of Rubén de Saavedra, and would like to take a moment in which to thank you for Mr. Halliday's article, "On Fire Island/Contemporary Solution for a Beach House," the May/June 1977 issue of *Architectural Digest.* My pleasure has been doubled in that I now realize just how well you have captured not only the talent, but the true essence of Mr. de Saavedra's particular brand of artistry—his charming and most wonderful personality.

Frank William Helmke
City Island, New York

Surely your April 1977 issue could and should take top honors over any other magazine for incorporating so much beauty and talent. I just loved it. The photography is super, as is your very fine magazine. Thank you for the months of continuing pleasure it affords me.

Ms. R.E. Miller
Fort Myers, Florida

We as a family were delighted to see the beautiful pictures of *Villa Taylor (Architectural Digest,* May/June, 1977). The breathtaking place has many fond memories for us, as it belonged to Mr. Taylor's mother. It was originally called *La Saadia,* and when the Comtesse de Breteuil purchased it she changed the name to "Villa Taylor," as Mrs. Taylor had put so much thought, planning and love into it. I think we all liked "La Saadia" better. You have one grave mistake in your article: Mrs. Taylor was not a descendant of Ulysses S. Grant. We can't imagine where that information came from.

Mrs. Reginald B. Taylor
Williamsville, New York

It gets boring to see over and over again variations on the theme of how the rich live. Surely architecture, or at least professional architects, have something important to say about the environment, about principles, about even primitive architectural styles. To just see over and over and over lavish interiors is dull. Jealousy? Maybe, but surely some relief from this overly rich diet is required.

Alan A. Klass
Winnipeg, Manitoba

I'm only thirteen years old, but very interested in interior decorating. We only have two issues and they are good.

continued on page 10

enter Chloé

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



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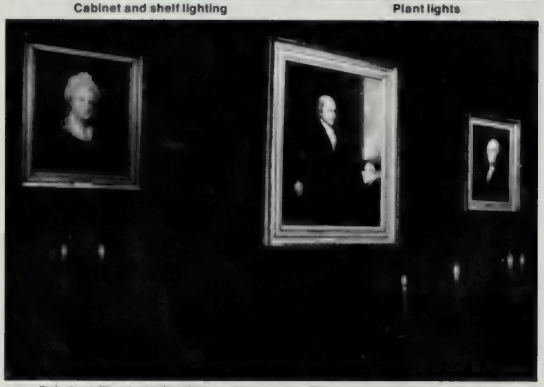
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LETTERS FROM READERS

continued from page 8

I've looked through them at least 100 times and still haven't seen everything. Your magazine has helped me understand interior decorating much better.

Lisa St. John
Atlanta, Georgia

Thank you for sharing the lovely New York home of Mr. and Mrs. Leonard Kahn with your readers (November/December 1976). The owners' combination with Ms. Eckstein is unbeatable! The living room and kitchen are both gracious and comfortable in appearance. The master bedroom is great, and I love the beautiful bed.

Kay McLoughlin
Tucson, Arizona

The apparent quality of homes displayed in your magazines is in direct contrast to the limitations which you apply to yourself, namely lack of overseas coverage. As we here in New Zealand appreciate the aesthetics of a Manhattan apartment, I'm sure other readers would like to view their New Zealand counterparts.

Nigel D. Wells
Wellington, New Zealand

I have been a reader of your magazine since last year. It is very distinguished, with supreme good taste. I enjoyed the articles on the homes of Dolores Del Rio and Fred Astaire. Congratulations from an avid Brazilian reader.

Fernando A. Carvalho
Rio de Janeiro

Sorry, when the subscription reached $25 it became a luxury I can do without—and without regrets.

Albert C. Weidenbusch
Delaware, Ohio

I'm so pleased to be receiving *Architectural Digest* so much more frequently this year. The added cost is a small price to pay for the great pleasure I find in every new issue.

Archibald Drury
Houston, Texas

Thank goodness, occasionally one of your photographs contains a breath of life such as the tiny sleeping pussycat on the pristine vinyl-covered seating unit in artist Lowell Nesbitt's sitting room (*Architectural Digest*, April, 1977). Granted, your photographs are superb; however, at times I have visions of boards of art directors, photographers' helpers, maids, etc., busily making utter perfection of the rooms presented to us, and you expect us to believe that real people live there! Certainly I, too, love beautiful things and near perfection but that does not mean I cannot leave a coffee cup on the table now and then! Three cheers for the cat who escaped being banished.

Jacqueline N. Yeager
Easton, Pennsylvania

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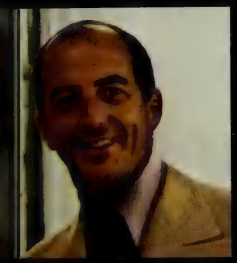
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A L E N T I N E S E A V E R
V I S I O N O F K R O E H L E R

PEOPLE ARE THE ISSUE



Melvin Sokolsky

Many of you will be surprised to receive Architectural Digest *in October. Indeed, this is the first time we have published a single issue in that month. The addition of October signals an increase in publication frequency to ten issues per year.*

This month we are also pleased to announce fall publication of our first Architectural Digest *book,* Celebrity Homes, *published by The Knapp Press, the books division of our parent company.* Celebrity Homes *presents a decade of our "visits" to thirty distinguished personalities in America and Europe. We believe this volume will delight you.*

Paige Rense
Editor-in-Chief

Near the Allegheny Foothills

When designer Gertrude Mellon first contacted us, it was simply to ask about finding a photographer to record her recently completed country house near Pittsburgh. Mrs. Mellon's description of the estate set among rolling hills and meadows near Laurel Mountain struck a responsive chord. We asked to see it. We found a home rooted in its pastoral surroundings, mellowed by antique furniture and lightened by spontaneous contemporary touches. *See page 46.*



Mellon

The Collectors: Mrs. Jack M. Farris

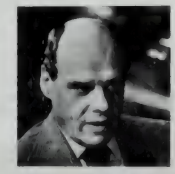
It was a stroke of good fortune that caused a mutual friend to introduce us to Rufus Rodgers, a designer who came to the profession only recently, after a long successful career in business. His design for the Pasadena townhouse of Dr. and Mrs. Jack M. Farris is a statement of sophistication and restraint. Mrs. Farris, a major collector of contemporary American art, who divides her time between La Jolla and Pasadena, wanted a complementary setting for her artwork. *See page 56.*



Rodgers

At the Olympic Tower

Not content simply to arrange antiques and objects produced by others, Valerian Rybar furnishes his interiors with pieces designed and manufactured by himself. "A room needs one-of-a-kind designs to realize its true properties," he observes. This issue features an Olympic Tower apartment done by Mr. Rybar for a European couple to use on their frequent visits to New York. With design offices in Ne York and Paris, Mr. Rybar is, of cours right at home in that milieu. *See page 6*



Rybar

An Amalgam of Old and New



Muñoz

On a recent visit to Madrid we wer repeatedly told of the work of Pac Muñoz, one of Spain's leading inte national interior designers. An en trepreneur with far-flung companie and projects, Mr. Muñoz was unabl to cross paths with us at that visit because in addition to his apartmen in Madrid, he distributes his tim among three other residences. Ou contributing editor in Madrid, Lu Escobar, contacted Mr. Muñoz late and we are pleased to present his wor for the first time. Mr. Muñoz's flat i Madrid is an expression of the nine teenth century in a uniquely Spanis style. *See page 70.*

Parisian Harmony



Pinto

Alberto Pinto is a designer with a intriguing array of international proj ects. Based in Paris, he is often in Ne York, Rio de Janeiro or Bahia, design ing residences, offices, and occasion ally a club. This small Paris pied-à terre for a family that spends most o the year in the country is the first o Mr. Pinto's designs to appear in ou pages. We were particularly struc with use of varied textures—lacquere surfaces for sharpness, plants for soft ness, Boulle for an added piquancy- that make up this spacious but com pact environment. *See page 84.*

The Donghia Touch



Donghia

Angelo Donghia is admired by jus about everyone. An entrepreneur a well as a major force in the world o taste, his new creations always interes us, whether they involve an interio furniture, or fabric. We've been look ing forward for some time to the com pletion of the new home he's designe for himself in Key West, as a nev direction, an "experiment" in restor ing a tropical late-Victorian house Angelo Donghia is himself the pho tographer for this article and he adds "I want to evoke presences. To me, photograph should have an aura o life, of something going on beyond th frame." *See page 90.*

continued on page 1



A WALK IN THE WILD WOODS—new collection by Cindi Mufson for DAVID AND DASH, combining the ultimate in coordinated fabrics and wallcoverings for residential and commercial interiors. There are twelve interrelated designs which correlate with the 9′x 10′ wall scenic available in five stock colorways each. Wallcoverings are printed on International Paper Company's Confil,® a non-woven fabric featuring Kodel polyester. Fabrics are 100% cotton, 54″ wide. Sample book, $25.00. Available through all our showrooms and distributors in United States and Canada.

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rome, italy	

the wicker works, 1977

PEOPLE ARE THE ISSUE

continued from page 14

We found a warm welcome at John Wayne's bayside home in Newport Beach. The legendary actor took time to give us a detailed tour of the house, stopping to reminisce over family pictures, and to tell anecdotes about objects he had collected. His collections are the natural outgrowth of a remarkable life and career. "It's too bad you can't see the dinosaur foot I just acquired," he said, "but it is away being mounted on a pedestal." It was too bad. It would have been our first showing of a dinosaur foot. *See page 104.*

Architectural Digest Visits: John Wayne



Wayne

New Yorkers Barbara Schwartz and Barbara Ross have worked as a design team for the past seven years, specializing in subtle sophisticated environments for art collectors. They combine their interior design skills with a long-standing involvement in the arts. (Mrs. Schwartz's own collection was featured in *Architectural Digest* for July/August, 1975.) The Park Avenue apartment featured this month is a study in control, providing a domestic atmosphere without domesticating the exuberant contemporary collection. *See page 110.*

Interplay and Symmetry



Ross/Schwartz

When I. David Porras's condominium design arrived in the mail unannounced, we were immediately interested in the work of this west Texas designer. With a design office in Midland, Texas, in the heart of the "oil belt," his clients are sophisticated, demanding and well traveled. "I wanted to create an environment that would continue to hold my clients' attention," he explained. *See page 116.*

Totality of Effect



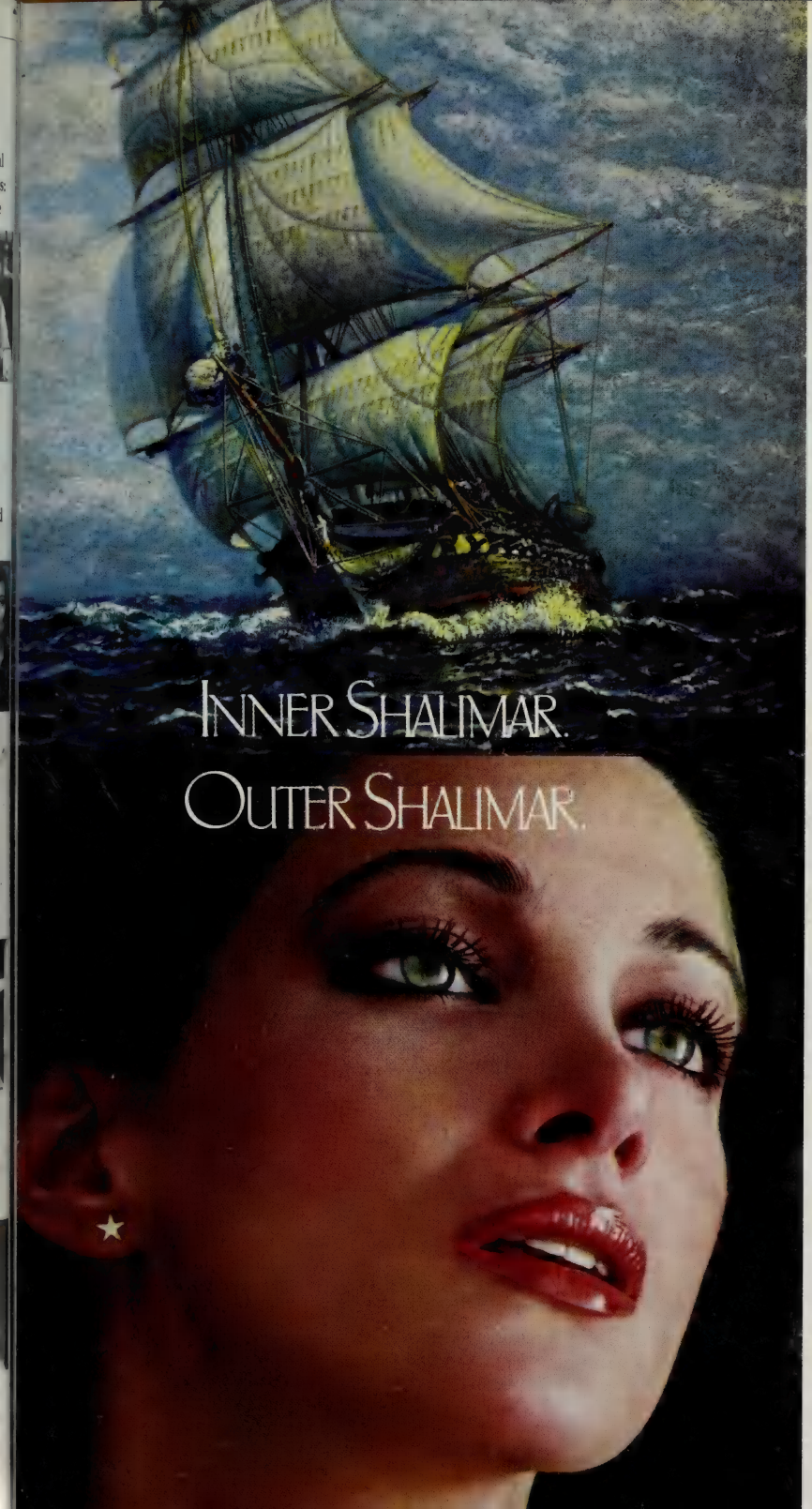
Porras

It seems that every time we see Ron Wilson he has some new, stimulating project. At last meeting, he was moving to a new house. "I like to move every three or four years," he says. At the moment he is designing fabrics. The Los Angeles penthouse featured this month shows Mr. Wilson's dramatic facility with the basically traditional. Ron Wilson designs a house to the last detail, repeating his maxim: "A client remembers you by the ashtray you have forgotten." *See page 126.* □

California Penthouse



Wilson



Like every woman, every great perfume has both an outer expression and a deeper, inner mood.

How many bold smiles reveal an inner shyness? How many accidental touches are meant as an inner embrace, warm and loving?

Outwardly, Shalimar expresses elegance, calm... a serene femininity.

But stay with the magnificent scent long enough and you will discover its inner mood...a clipper ship slicing through the seas, the power of a storm about to break, a deep sensuality waiting to be released.

You don't just dab on a perfume like Shalimar. You wear it body and soul.



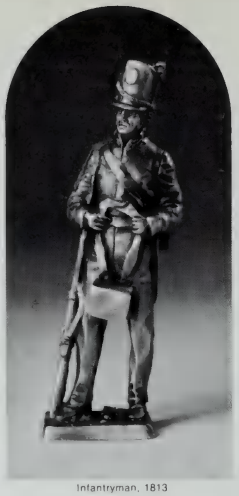
SHALIMAR
BY GUERLAIN.



Infantryman, 1881



Midshipman, 1840



Infantryman, 1813



Marine Corporal, 1906

The Freedoms Foundation at Valley Forge presents its official tribute to America's fighting m

THE AMERICAN MILITAR

100 authentically detailed miniature pewter sculptures, ho

A limited edition collection, to be produced by The Franklin Mint.

Subscription deadline: October 20, 1977.

Limit: One set per subscriber.



Today, as we approach the 200th anniversary of our nation's first great military encampment at Valley Forge, it is time for Americans everywhere to recall the proud heritage of our men in uniform. A time to honor all the brave American fighting men who have served the cause of liberty —on land, on sea and in the air—from our struggle for independence right on to the present day.

To this purpose, Freedoms Foundation at Valley Forge—a nonprofit organization dedicated to preserving traditional American values and ideals—is proud to announce that it will issue a remarkable series of miniature pewter figures—*The American Military Sculpture Collection.*

This will be the most comprehensive collection of military sculptures ever created to honor America's fighting men. It will portray Americans of every military service, in the uniforms they wore in every era of our history. And it is available to you now, for a very brief period of time.

A comprehensive collection

This unique collection will consist of 100 finely detailed and totally authentic miniature pewter sculptures. Each sculptured figure will portray an American fighting man in the uniform of his service at a specific period in our nation's history. And each will have its own distinctive character and personality.

Among those to be portrayed are:

The Colonial Private—a Virginia rifleman—who endured the terrible winter at Valley Forge in 1777 . . .

The Revolutionary Naval Captain, on the deck of his ship in dress uniform . . .

An Army Corporal, wearing the short jacket and high collar that was regulation for our infantry soldiers during the Mexican War of 1846 . . .

A Confederate Private of the famed Louisiana Tiger regiment . . .

An Infantryman in the distinctive uniform and spiked helmet of 1881 . . .

World War I Air Corps Captain—wearing the wings and medals he had so proudly earned . . .

An American doughboy of 1918, in leggings and full field pack . . .

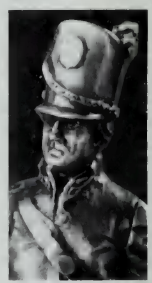
A Coast Guard Seaman, coxswain of a landing craft for the 1944 Normandy invasion . . .

An Armored Division Private in the European theatre of 1944, with special tank helmet and holstered pistol . . .

An Air Force Captain, navigator for a giant B-52 in the late 1950s . . .

An Army Private, wearing the full field dress of today's Airborne Cavalry . . .

In all, one hundred pewter sculp honoring America's heroes of ever and service—through two centur our nation's history.



Original works o authentic in every Each individual will be an origina of art, created *sively* for this col by Ron Hinote— nized as one of ca's leading scu of military mini Hinote's work is admired for its and devotion t torical accuracy—qualities which guish this outstanding new collecti

The Infantryman of 1813, for exa will be depicted wearing a coat with cut sleeves. These coats were tailore on purpose, because the materia known to shrink drastically.

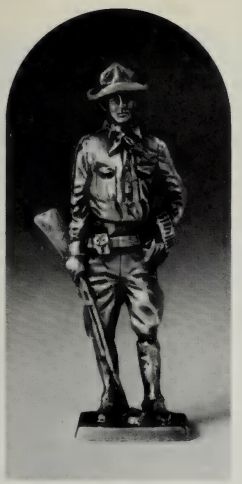
The World War I Army Air Captain will be portrayed in his uniform. And you will actually be a see the medals he has won, includi Distinguished Service Cross—new tablished by an act of Congress in

The Marine bundled against the Korean winter of 1952 will be show his trusty M-1 rifle and a welcom of hot coffee. In every case, the un the equipment—and the action—w carefully authenticated and true to

Pewter sculptures shown actual size.



Louisiana Tiger, 1862



Cavalry Trooper, 1916



Petty Officer, 1890



Infantry Sergeant, 1918

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courageous Americans of every service and every era – from the Revolution to the present day.

o assure the highest quality, moreover, historic new collection will be pro- d by the world-famous Franklin . Each sculptured figure will be cast e American pewter. And each will be vidually hand-finished and hand- hed, to bring out every fascinating il of the sculpture and the full rich r of the metal.

Issued in limited edition

American Military Sculpture Collec- will be issued in only one edition. This on will be produced solely to order ndividual subscribers, with an official of just one set per person.

fter each subscriber to this collection received his sculptures, the molds will broken—so that the collection can r be issued again.

Convenient acquisition plan

sculptures will be completed and ed to subscribers at the rate of one per nth. The original issue price is $19.50 each sculpture, and payment will be on nvenient monthly basis.

ach subscriber will also receive, with- extra charge, a handsome five-tiered net designed to display the complete ection on wall or tabletop. Crafted of cherry wood solids and veneers, and d with latching glass doors, this is a lay you will be proud to have in your e—the ideal setting for this impressive orama of military sculptures.

addition, each sculpture will be accompanied by an informative reference folder, describing in detail the significance and background of that figure, its uniform, and the equipment portrayed.

Subscription deadline: October 20, 1977

As an owner of *The American Military Sculpture Collection*, you will possess a work as unique as it is distinctive—the definitive tribute to the courage and the achievements of the American fighting man.

Your subscription application should be mailed directly to The Franklin Mint. No payment is necessary at this time, but the Subscription Application must be postmarked by October 20, 1977. Any applications postmarked after that date cannot and will not be accepted.



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Drawing by Bill Maughan

GUEST SPEAKER

Glamour Defined
By Robert L. Green

TO BE GLAMOROUS, one must be mysterious about the past, aloof about the future and alert about the present. Undue candor and public rage have to be suppressed, for being glamorous demands a certain stylization of one's inner emotions. An important aspect of glamour is invulnerability. Glamorous people vent their emotions in much more traditional ways—through eloquence and wit.

Garbo, Dietrich, and Cole Porter

The high gloss of Hollywood, the nuances of Noël Coward, call for a revised appreciation of refinement in living. Dom Pérignon in cut crystal is eminently preferable to prebottled sangria in Dixie Cups. Fanatic eating in questionable organic food cellars will be ignored for leisurely dining in ethnic restaurants, where the preparation of food is done by professionals. Formal entertaining will be favored over serendipity, as will taking openings seriously, rediscovering the theater and gathering in cafés. There is a certain formality to fashion and we can talk about it again—the same way we talk about other rituals people partake of in a deliberate way, like manners. Wearing clothes as if from Central Casting is finished—no more cowboys and Indians, farmers or saints. The lamentable vulgarity of makeup that made women look like thousand-year-old birds of prey has passed. We are hungry for glamour. For many of us, glamour is a kind of nutrition.

Ethel Merman belts out a song and it is thrilling, but Mabel Mercer whispers one and it is glamorous. Jackie Onassis glamorizes whatever she touches; Garbo and Dietrich hold on to their glamour even as postgraduate citizens. Cole Porter wrote the most glamorous songs, and sung by Sinatra they become even more so. Norell knew how to make a dress look glamorous, and so can Bill Blass, Givenchy, Zandra Rhodes and Holly Harp. Ian Fleming knew as much about glamour as anyone. In James Bond he gave us what is probably the most glamorous fictional character of our times.

The Exuberance of Luxury

Romance and sex appeal are perhaps the two most important ingredients to the image of glamour. Romance includes courage, imagination and adventure. Sex appeal, for most people, gets all tied up with what is currently described as "good looks."

Cynthia Gregory, Margot Fonteyn, Rudolf Nureyev and Mikhail Baryshnikov offer glamour as make-believe, a sensation of beauty at the ballet; Leonard Bernstein stirs the splendor and magic of glamour into his classical offerings. Glamour is the exuberant nonsense of gaiety

continued on page 24



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The Ex Oriente Masterpiece Series.

Second release: White porcelain with underglaze grape-cluster design, by Ahn Dong-o.

No effort to revive a nation's artistic traditions has been more fruitful than the renaissance of Korean Yi Dynasty (1392-1910) ceramic art. A dedicated group of Korean potters set out more than 30 years ago to rediscover the technologies of their Yi ancestors. They painstakingly reconstructed ancient kilns and prospected for old clay belts and pure water.

Ahn Dong-o, the most celebrated of this group, is revered as a National Cultural Treasure. Ahn uses mountain-pine more than 40 years old and dried for three years to fire his porcelains at a temperature of 1400°C. for four days. His artistic discipline is so strict that he retains only a small fraction of his pieces.

Few of Ahn's works have reached the western world because demand by collectors and investors in Japan and other countries of Asia is great, and his output is extremely limited. The Ex Oriente Masterpiece Series is the first major offering of these remarkable objects of art outside Asia.

The Preeminence of Yi Porcelain.

Yi period wares are "simple and natural and contain . . . a subtle vitality. Beauty has returned to fundamentals," observed Soetsu Yanagi, the aesthetic mentor of such famous Japanese potters as Shoji Hamada and Kenkichi Tomimoto.

The English potter, Daniel Rhodes, described them as "among the most ruggedly beautiful pottery which has been made anywhere."

The well-known Japanese connoisseur, Shozo Uchiyama, commented that Korean ceramics "inspire feelings of intimacy, and this is especially true of Yi period porcelain. They contain some concealed vital force and are imbued with a quietness that cannot fail to attract."



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When you acquire Ahn Dong-o's large, full-bodied, grape-cluster vase, you will possess an authentic link to centuries of Korean ceramic art. The artist, a 26th generation descendent of a family of potters, creates Yi-inspired porcelains at a kiln site used by the Royal Korean Potteries five centuries ago.

Inspiration for this second release in the Ex Oriente Masterpiece Series came from 17th century porcelain jars in the Ewha University Museum and the Duksoo Palace Museum of Fine Arts in Seoul.

Together with symbols of long life and good fortune, the grape cluster was favored as a decorative motif by nobles in the 17th century royal Yi court.

Only Thirteen Grape-cluster Vases Available.

Only 13 grape-cluster vases are in this second release. Each piece is unique—individually created on a traditional potter's wheel. Before firing in a Yi-style "climbing" kiln, the artist hand painted the grape-cluster design with iron oxide pigments and applied a warm, bluish-toned glaze. Each vase is signed by Ahn Dong-o. A handsomely crafted *kiri*-wood presentation case accompanies each piece.

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Included with your grape-cluster vase will be a booklet describing the artist, the history of Korean ceramics and the objectives of the Ex Oriente Masterpiece Series. If you wish to order this booklet separately, please send $1, and it will be sent postpaid.

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continued from page 20

and luxury that makes for the love of living.

Florists and decorators can offer instant glamour by creating that gloss that makes any space seem more appealing and delightful to the eye.

Each decade, in effect, produces its own thrust and counterthrust in the attitude to, and the attitude of, men and women. The thrust is the standard to which conventional society tries to make its people conform; the counterthrust is what people do more particularly to suit themselves, frequently in defiance of convention.

To be glamorous means being at once representative and unique. What is representative about a glamorous figure generally conforms to the current idea of what an attractive person should be like. We do belong to the

GLAMOROUS STYLE EITHER SIMPLIFIES OR ELABORATES CURRENT TRENDS.

social climate of the times, a climate that all the while, year by year, is shifting and evolving; what is unique about the glamorous is the personality. The way of speaking, the individual looks and quality of facial expressions, the physical appearance, style and manner, the attitude that is represented to others.

Glamour avoids complete conformity to the generally accepted pattern of popular styling in fashions and décor. Glamorous style either simplifies or elaborates current trends. Your glamour is your make-believe. Glamour requires you to be deaf to all criticism, a devout snob about conversation, and a cynic about people's opinions of your character and manner of living.

For the Sake of Perfection

Glamour may start with the elegance that can be found in a neck that is proud of the head it carries, or with hands that move with both beauty and authority. Glamour requires that you learn how to walk and sit, how to talk and listen, how to eat and drink, and most important of all, how to give and take, and the value of self-discipline. Glamorous people are rapacious about life and never entirely content with what they are, or satisfied with what they do. Glamour demands its own sacrifices—a willingness to risk more and more of that life for the sake of better achievement and greater perfection.

Glamorous people find themselves to be voluntary prisoners of their own reputations. The glamorous are ultimately their own work of art.

The clamor of glamour is currently being heard everywhere, and it is a joyful sound. □

Robert L. Green, recognized as a major force in the world of taste, has enjoyed a varied career as style and fashion consultant to major publications and manufacturers. While designing such diverse products as clocks, clothing and garden accessories, he distributes his time between residences in New York, Pennsylvania, France and Malibu.

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Drawing by E.R. Kinstler

RUSSELL LYNES OBSERVES

Boston's Quincy Market – Feeding the Spirit

WHEN I ARRIVED AT THE QUINCY MARKET in Boston on a bright Sunday morning not long ago, I realized that I had been waiting for this occasion for a very long while. Here was a piece of "historic restoration" that was as alive as it had ever been in its 150-year history, doing what it had always meant to do, but doing it in a thoroughly twentieth century style. It was originally built between 1825 and 1826, and today it is as suited to the modes and tempers of the 1970s as it was to the needs and wishes of merchants and their customers when it was built, at the order of Josiah Quincy, Boston's first elected mayor.

The Original Faneuil Hall Market

The market was a bold idea when Mayor Quincy conceived it, and the architect, Alexander Parris, made it a reality. Its purpose was to take the overflow from the Faneuil Hall market, which had stalls on the first floor for butchers and fishmongers and other merchants, and where, on the floor above, hotheaded patriots had met to scheme against the British. The "Cradle of Liberty," as Faneuil Hall is called, wasn't big enough to satisfy the demands of Boston's citizens—the population, by 1825, having grown to 55,000—and the Mayor decreed that the city would build a new market, which would be "an improvement, unexampled in its general character, and not to be paralleled for its public utility."

Mayors do not often speak with such prescience, and they rarely have architects as good as Mr. Parris. What he produced was a Greek Revival granite building two stories high and 535 feet long, an uninterrupted arcade with a portico at either end, one of which faced Faneuil Hall and the other the docks, and an elliptical dome on an octagonal base at the center.

Architectural Delights, Elegant Details

Though the market has never been entirely idle, its usefulness and its structure and surroundings inevitably deteriorated. Produce began to arrive in new kinds of carriers—no longer with draymen hollering for their right of way, but trucks of all sizes honking for theirs. Fish and meat and dairy products came to market in rolling refrigerators, with the result that a new depot was established in South Boston, far from the hub of "The Hub." (When Boston isn't calling itself "The Hub of the Universe," it calls itself "The Athens of America." There has never been anything modest about Boston.)

Nothing is to be gained by following the fortunes of Quincy Market through the arguments to tear it down, preserve it in historic aspic and modernize it for a use both new and old. Its planning and development fell into the

continued on page 32



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continued from page 28

hands of the ingenious Benjamin Thompson, who, with the monumental Walter Gropius, founded the Architects' Collaborative, in Cambridge, Massachusetts, and of James W. Rouse, who invented and created the town of Columbia, in Maryland. While the design is filled with visual delights and elegant details, the essential character and charm of the market are in its concept, not its looks.

The morning I was there, the long interior arcade and the outside stalls were crowded, but not inconveniently so. No adults seemed to be in a hurry, no children were romping, and no teenagers were throwing their weight about. My guide on this visit was an architectural historian, a Bostonian by adoption. "Have you noticed," he asked, "that everybody is beaming?"



Boston's Quincy Market: history, restored in 20th-century style.

Everyone seemed to be, and there seemed to be something for everyone—food to be eaten in outdoor cafés at leisure; "honest Boston beef," lobsters, poultry, vegetables, cheeses, candies, and so on and on and on. There were flower markets, wine merchants, tobacconists, bookstalls, print shops and noodle makers.

About all this was an air of festival, in some ways not unlike Disney World and Williamsburg, but in many ways their antithesis. Like them it was without litter, the traffic flow was easy, the people who made it work were young and cheerful. Unlike Disney World, it fed the spirit, rather than titivated the imagination.

"There is not anywhere else in the United States as successful a rehabilitation as this one," my guide said. "Everybody talks about it. Everybody comes here. Boston is terribly proud of it." So, of course, would Mayor Quincy and architect Parris be. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.



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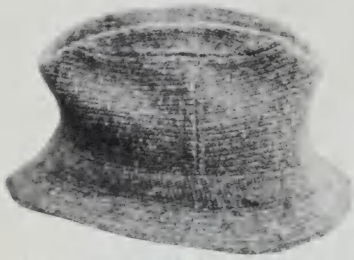
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Drawing by Bill Maughan

VAN DAY TRUEX ON DESIGN

Reproduction Furniture: The Pros and Cons

THIS PAST YEAR I was a member of a jury selected by the Parsons School of Design to judge a competition offering an annual award to a student for the best use of antiques in a contemporary setting. Other members were notable individuals in various professions.

When the conversation turned to reproductions of period pieces, a spirited discussion followed. I wish we had a tape recording of that exchange. There were many opinions—but my memory is that most were positively opposed to reproduction, or at least lukewarm to it. I wobbled—more interested at the time in what the others were saying than in forming my own reaction. Since then I have thought more and I am more decided.

Bold Style with Comfort

There can be no question that those of us who are interested in our own times in design prefer the contemporary solutions. We usually prefer to possess a contemporary design and, if we select from the past, we prefer the original, not the reproduction.

There are certain situations that justify reproduction. I quote William Gaylord in *Architectural Digest*, May/June 1977, concerning the four Louis XVI armchairs in the living room of his San Francisco apartment: "The only reason I have Louis XVI armchairs is that I have never sat in a chair more comfortable." He possessed two signed original examples and he has expertly reproduced two more to fill the need of a dominating group of four in his eclectic apartment. I wish he had added to his reasons: "and because they are so subtly designed, so excellent in their restrained use of moldings and other architectural motifs." In other words, so successful in *function, form* and *embellishment.*

I recall a dining room in an Adler house in Lake Forest, Illinois, dominated by twelve Chippendale armchairs in light mahogany. Only one was an original. The others were r produced. The original possessed su bold style and comfort, I did not que tion the urge to reproduce, because t reproductions gave a strong rhythm emphasis to the room.

But to return to the question reproducing furniture of past pe ods—are we perhaps prejudiced in th realm and not in others? Why shoulc good fabric design of the past not l reproduced? The market is flood with them—and why not? Their pre ence only enlivens and enriches th choice. Do we question reproductic of designs in tableware? I am fortuna to possess the famed Worcester desig "The Blind Earl" in all-white. I am n bothered in the least that it is a copy. is more simple than the original, as it uncolored; but it is a copy. We cou go on endlessly with the examples the realm of interior design, and believe much of this reproducing is n questioned by the contemporary minded individual. Naturally, if we a involved and sincerely interested i contemporary design, we seek a cor temporary solution, but we cannot op pose a judicious use of the past.

Top-Ranking Designs

I wonder if our dislike of a copy i furniture, when we cannot possess th original, stems from the sorry state c too much reproducing and too man inferior examples—a choice not deter mined by a discerning designer's ey but one that is mainly and plainl promotional in character.

I would like to see a list of furnitur designs from the earliest production t the present moment, selected by a top ranking designer—the choice deter mined by a highly sensitive objectiv eye choosing models of lasting, time less merit. Herein would appear ex amples that are purely functiona such as an Egyptian folding X-stoo an early Chinese console, simpl

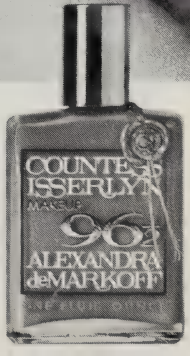
continued on page 3

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AN DAY TRUEX ON DESIGN

ntinued from page 36

airs and tables from the eighteenth ntury—excellent in proportion and nction, with the minimum of super- ial decoration; certain Shaker de- gns; some Thonet models. There has en too little production of such ex- rtly selected examples and far too uch of badly selected designs.

Then, there are the attempts by anufacturers to promote and revive rtain periods such as the over- orked, so-called Provençal style, hony Medieval, phony Renaissance— ften just so much rubbish. Yet again,

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s a contrast, the reviving of good icker design of the nineteenth cen- ry is an example of proper selection.

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As furniture becomes more edited, s we use more built-in storage space nd more upholstered pieces, we are liminating more and more unneces- ary furniture. This means there is all he more need for the remainder to be ell designed. The criterion should re- lly be quality of design.

Museums are embarking more and nore on reproducing from their col- ections. The Metropolitan Museum f Art is a vigorous leader in this field, eproducing an increasing variety rom all periods. Again, much de- ends on the choice, despite the argu- ment that this is no field for competi- ion with manufacturers. Here is a hallenging subject for debate. □

One of the most respected names in interior esign, Van Day Truex has held many pres- igious positions, including the presidency of he Parsons School of Design. He was awarded he French *Légion d'honneur* and has served s a consultant for Tiffany & Co. since 1951.



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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur—
A detailed description of notable art and antiques selected from the interiors featured in this issue.



This stylish eighteenth-century Philadelphia Chippendale tea table is notable for its harmony of proportion and interesting mixture of materials: The top is wood but the turned shaft and tripart pad-foot base are polished brass. Most tables of this type from the period were made entirely of wood; the quality of each was gauged by the types of woods used and the expertise employed in the carving or inlay on the top. Many had a mechanism that would tilt the top to positions both parallel and perpendicular to the shaft. *See page 48.*



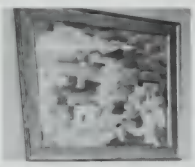
"Sailor valentines" such as this one were handmade by native craftsmen of the West Indies during the nineteenth century and brought to Europe and America by sailors returning from the islands. The distinctive octagonal-shaped boxes are hinged, and decorated with shells glued to paper inserts. When opened like a greeting card one side of each box contains a sentimental inscription surrounded by patterns created by tiny shells, while the other side features a design or tintype framed by colorful shell patterns. *See page 52.*



Hans Hofmann, along with others such as de Kooning, Franz Kline, Guston and Tworkov, has been described as a "gesture" painter: an artist who believes that if he allows what Kandinsky called "inner necessity" to direct the painting process, the images that result will embody his creative experience, and the feeling of the painting will be conveyed to the sensitive viewer. The Bavarian-born Hofmann, working in America, executed this canvas in 1964, two years before his death. *See page 59.*



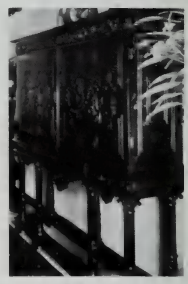
Contemporary American artist John McLaughlin's paintings, such as this 1956 canvas, are reminiscent of Mondrian, Malevitch and the European Constructivist tradition. But his carefully composed forms involve a radically different concept: Drawing upon his extensive study of Japanese art and its use of empty space, he has developed what he likes to call a "neutral form intended to intensify the viewer's natural desire for contemplation—without providing a guiding principle." *See page 61.*



André Lhote (1885–1962) painted this typical cubist landscape, *Mirmande*, in 1939, the same year he published his famous *Treatise on Painting*. For thirty years the French artist, teacher and author had one of the most popular of Paris studios. Well known as a Cubist intellectual painter, Lhote combined his love of nature and color with the tenets of Cubism, to produce innovative landscapes. *See page 64.*



This bronze figure, titled *The Striding Woman*, is the work of the German sculptor and painter Wladimir von Bechtejeff. With its reserved brown and green patinations and its simplified lines, the sculpture exhibits the form that typifies German Art Déco. Von Bechtejeff was a member of two important artists' groups in Munich: the Neue Kunstler Vereinigung and, subsequently, during 19 and 1912, Blaue Ritter, founded Kandinsky. *See page 64.*



Employing t thick veneer ebony, this se enteenth-ce tury German Re aissance cabin and base is a ty ical example the earliest u of veneerin which drastical altered the processes of furniture ma ufacture. The thick veneer allows f shallow relief carving that exhibits highly organized double-interlacin motif. Developed in Germany, th waved molding that defines the out motif is a particular feature of ebor cabinets; the rhythmic surface allow light to flicker off the dark high polished wood. *See page 64.*



This eighteenth-century Japanese lac quered chest was made to stor kimonos; brackets above the legs hel staves used to transport the chest fron palace to palace. Flax cloth was glue to the basic pine chest, which was ther covered by coats of lacquer; gold dus blown into the wet lacquer, and cu shapes of mother-of-pearl, add speckled effect. The surface is deco rated with raised gold-lacquered bam boo and foliage. Though lacquer i Chinese in origin, raised lacquerwork achieved by building designs in lead paste was a Japanese invention called *taka-makie*. Some elaborate lacquer pieces took as long as ten years to complete. *See page 86.* □

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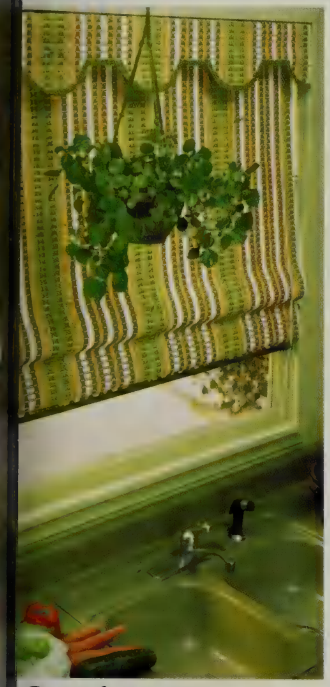
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The courtly residence exter across a hilltop, commanding swe ing vistas of manicured fields a thick woods beyond. From this v tage point the stillness is broken o by the sounds of songbirds and ger splashing of water against a pool. the early evening, woodland creatu animate the scene. Deer feed close the house and wild turkeys wander

Through large and numerous w dows, the tranquil surroundings fo a panoramic background for alm every room of the house. The beau of the natural setting is reflected side, with interiors that are essentia artful refinements of nature. Eig teenth-century mahogany furnitu glows among rooms paneled with cal cherry, lined with landsca murals and hung with hunting scen

Designer Gertrude A. Mell adapted the Colonial-style residen to highlight an enviable collection antique furniture and to suit the nee of her family. In the long narr house, areas flow in a pleasant series moods. Formal intimate rooms coex comfortably with stark white conte porary spaces, linked together by t outdoors—revealed all year rou

ERIOR DESIGN
GERTRUDE A. MELLON
TOGRAPHY
RICHARD CHAMPION

ough many gleaming walls of glass. I wanted the focal point outdoors," lains the designer. "It seemed a me to be on this beautiful hill and bring in the mountains and trees." o achieve her vision, Mrs. Mellon nt two years working with a carter and contractor, adding a new g to the forty-year-old residence, dating everything that was old.

"Because this wasn't a historical use," she says, "I felt that I could e some freedom, some fun with it. I sn't destroying a monument."

The elongated residence was exded, and shaped around a cobstone courtyard on the entrance e. On the opposite side the house ens out to a flagstone walkway and gant pool area with stunning views. The house works exactly as the dener intended. For the family—and entertaining up to twelve people mfortably—the paneled beamdinged trophy room is used most en. All the seating, except sofas, ves on casters and is upholstered in yls and durable ultrasuede, suite, as Mrs. Mellon says, "for dogs d the boots and muddy shoes."





rolling countryside of Pennsylvania is the toral location of *Woodlea*, the residence of s. Gertrude A. Mellon. OPPOSITE: The shape gracefully arched window is echoed in the mming pool. ABOVE RIGHT: Vibrant autumn ors grace Woodlea's setting. RIGHT: A ving staircase dominates the Entrance Hall. eagle console is flanked by a pair of 19thtury carved rope-and-tassel chairs.



"Cocktails are served either here or in the more formal drawing room," she explains. "Dinner is prepared at the other end of the house, so we are quiet and completely removed from the banging and clattering in the kitchen. Then we go to the dining room, while the trophy room or drawing room is being straightened up."

The white-tiled, informal dining room, she says, "is used more often than not." Originally a screened porch, the space is now streamlined, flooded with light and given dimension by raising the ceiling to a peaked roof. A dogwood tree, sprayed white, rises whimsically from a circular table.

In summer, activity shifts to the swimming pool, which is curved to repeat the graceful arch of a window behind it. The pool area is completely self-sufficient. A bathhouse with kitchen adjoins the main house.

Entertaining around the pool ideal for all ages, says Mrs. Mell

ABOVE: In the Living Room, the richly carve mantel is flanked by Queen Anne chairs. A 18th-century Philadelphia Chippendale piecrust table and a pair of English brass-based pedestal tables further appoint the a while an English mosque clock adds luster nearby. OPPOSITE: An 18th-century English screen backdrops the damask silk-covered sofa. Living Room upholstery by Scalaman



no describes how she serves children rough the snack bar window, "like a ort order cook." A trampoline be- e the pool, she adds, "is a guaran- d success for children's parties," as the surrounding woods.

At other times of the year the pool a can be transformed by a heated t. As many as two hundred people ve gathered under it and danced on patio to music emanating from speakers built into low brick walls around the pool. Mrs. Mellon recalls one picturesque Christmas party that was warm and festive, despite temperatures of ten degrees below zero. "The windows of the tent frosted up," she says. "It looked like I had sprayed plastic snow in the corners. It was very dramatic, very *Dr. Zhivago.*"

Indirect lighting also contributes to the mood. Around the pool it is recessed in the ground under trees, set into the walls and outlines the form of the pool. Throughout the house, as well, the designer has used lighting subtly, once again to focus on nature. Major trees outside—dogwoods, elms, maples, oaks—are all spotlighted. Inside, period furnishings radiate a golden glow evocative of the eighteenth century. With the exception of a single beam of recessed light in each





Eighteenth-century mahogany furniture glows among rooms paneled with local cherry, lined with landscape murals.



LEFT: Landscape wallpaper depicting a seaport brings a quiet palette and visual interest to the Dining Room. An 18th-century English dining table is appointed with American Chippendale chairs. The Federal mantelpiece was taken from a period house in Pittsburgh. ABOVE: A Sheraton breakfast table and Chippendale chairs look out on the exhilarating fall scene from a sunny vantage point in the Dining Room.

room, illumination is by candlelight.

A love of wood is evident in the careful way each piece of furniture has been nourished with beeswax feeder and polished to a rich gleam. Mrs. Mellon began collecting in the early 1960s, when "you could get many pieces that are not available anymore."

While most of her furniture was acquired from New York dealers, she feels that "the most fun was going to places in Pittsburgh that sold estate things, when it was possible to find something special under a table in a dusty corner of an antiques shop."

In the new wing, a tradition of woodworking craftsmanship has clearly been carried on. The halls, rooms and arched doorways are paneled luxuriously with local cherry, handcarved less than twenty miles away. The wood is used so generously



that, Mrs. Mellon recalls, "we took every piece of Pennsylvania cherry they had available."

A local carpenter ingeniously applied the pressed-wood-pulp moldings. By soaking them in moist cardboard for two or three days he was able to shape the moldings easily around the walls. The parquet floors, which Mrs. Mellon designed, combine deep cherry with white maple and walnut in a heavy-scale herringbone pattern. Each board is beveled on the edges for added dimension. The three woods are repeated in a checkerboard dentil in the cornice above, the designer explains, "as a play on woods, and because it was such a special opportunity to use native woods on such a grand scale."

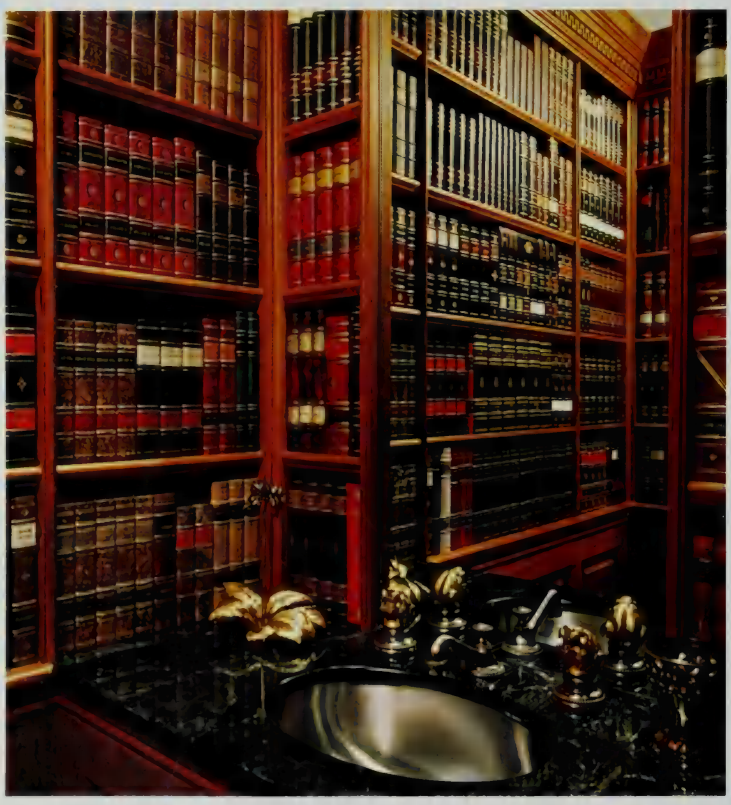
Her fascination with the fanciful emerges unexpectedly around the house—especially in bathrooms.

ABOVE: Mrs. Mellon's Bathroom has a collection of 19th-century sailors' valentines. Wainscoting and bathtub are by Sherle Wagner; fixtures by Guerin. Velvet wallcovering from Clarence Hou floor covering by Harmony Carpet. OPPOSITE: A Guest Room is appointed with a Queen Anne side table and stool, and a bed with Brunschwi & Fils fabric. Wallpaper is from Clarence Hous

Adjoining the trophy room, for e ample, the powder room has a libra theme. The lower walls are fitted wi



"Because this wasn't a historical house, I felt that I could have some freedom, some fun, with it."



ABOVE: A trompe l'oeil library makes a striking theme for a Powder Room. Leather book spines were hand tooled by one craftsman over an eight-month period to achieve this effect, visually extended by a mirror. Basin fixtures by Guerin. RIGHT: The upstairs Guest Room displays American and English miniature chests of drawers, chairs and sofa, while an American swan-neck chest-on-chest adds more conventional scale. The 19th-century bed, restored and canopied, was found in a local barn.

cherry cabinets, and above is a dazzling trompe l'oeil rendering of library shelves. The wall covering is hand-tooled leather. However, the books end at the spines. It took one craftsman eight months to complete the task to the room's measurements, and down to such humorous details as placing the titles of classics next to the names of the resident Mellon dogs.

"One of the reasons I've always loved decorating," says Gertrude Mellon, "is to be able to put a little fantasy, a little whimsy into whatever I am designing. I think that anything taken too seriously is boring."

Boring is hardly a word that applies to Woodlea, where dramatic views change with the seasons, and interiors—graceful and inventive—offer a continual invitation to discovery. □

—Tina Laver



The Collectors:

Mrs. Jack M. Farris in Pasadena

INTERIOR DESIGN BY RUFUS RODGERS
PHOTOGRAPHY BY FRITZ TAGGART



PASADENA, CALIFORNIA is in many ways still much the same as it was when family mansions first dominated the area and wealthy easterners wintered at the Huntington Hotel, arriving with velvet hatboxes and the sedate gentility of a somewhat more formal life.

ABOVE: In Rufus Rodgers's Pasadena townhouse design, a 10th-century Mathura Indian stone torso shares the Entrance Hall with Helen Frankenthaler's 1966 canvas *Five Color Space*. RIGHT: Kenneth Noland's 1961 painting *Sunshine* dominates the Living Room. Design includes a sofa and armless lounge chairs by Ken-Wil, a Louis XV chair upholstered in Lee/Jofa striped fabric, and a Stark rug. Shutters by Stanfield.







OSITE: *Sphinx I*, a 1953 oil by Francis Bacon, exhibits the artist's concept of the "drama of situde." ABOVE: Another view of the Living Rom reveals Hans Hofmann's bold Abstract Expressionist canvas *Angelus*, of 1963. Stanfield shutters provide minimal window treatment for the clean low-profile design. The sofa and ottoman are from Ken-Wil; the print and striped fabrics are from Lee/Jofa.

Over the years Pasadena has remained a bulwark of propriety, dispassionate and remote from areas often associated with a more flamboyant southern California. Today the streets are still wide and quiet. The garled old trees still stand, shadowing, however, not only mansions, but new ivy-walled townhouses.

Townhouses in Pasadena are most often for people whose main residences are elsewhere: Pebble Beach, La Jolla, Santa Barbara. So it is with the townhouse Rufus Rodgers has arranged for Dr. and Mrs. Jack M. Farris.

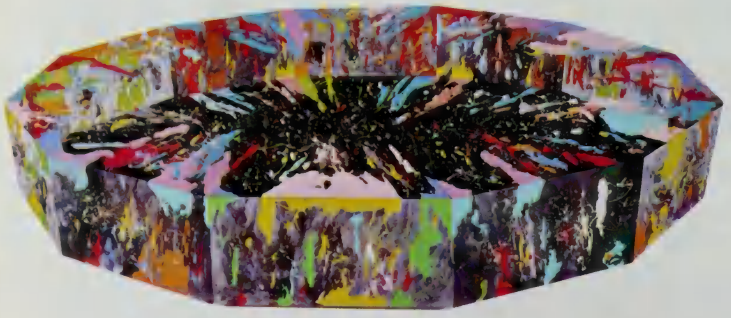
At first glance there seems to be a disparity between the cool contemporary design of the rooms, and the designer himself, whose demeanor more than exemplifies the traditional.

"I suppose in my personal tastes I am something of an eighteenth-century man," he says. "My background was certainly formal, and my early life was steeped in tradition. But things are changing, and we can no longer live the way we once did. My pendulum is swinging to the contemporary.

"Even though I'm not a student of modern art, my appreciation is high. My first consideration for this townhouse was, of course, the great collection of art. Mrs. Farris has the best paintings of many artists—the finest modern art available.

"Neither she nor I likes the gallery look," Mr. Rodgers adds. "My feeling in galleries is that there are too many things to see and too few things to enjoy. However, there are collectors who use





TOP: Frank Stella's 1967 hard-edge geometric abstraction *Sinjerli I*, in fluorescent acrylics, is ten feet in diameter. ABOVE: *Black Tear*, a polyester resin and fiberglass composition, painted by Ronald Davis in 1969, is another important work in the extensive Farris collection of contemporary American art.

that effect, and if the paintings are hu
properly it can be quite spectacular
agree with Mrs. Farris that a good pair
ing should stand alone."

Mr. Rodgers selected prime exan
ples from the extensive collection, ar
designed carefully around them.

A lone hook on the wall remin
one that the basis of the design is f
enjoyment of art. Absent is Franc
Bacon's painting *Sphinx I*, now on loa
to the Baxter Gallery at the Californ
Institute of Technology.

In every instance Mr. Rodgers h
minimized design in favor of art.

"I didn't see a necessity to crowd th



mirrored wall in the Dining Area expands compact space and restates a 1956 John Laughlin painting. "I agree with Mrs. Farris t a good painting should stand alone," says signer Rodgers. The parquet flooring is m Rode Brothers, and Scalamandré silk vers the lightly scaled dining chairs.

oms with fabric," says the designer. n the bedrooms I added fabric for ivacy, light control and warmth. so, with the free-hanging panels on e canopy bed, it seemed necessary to rtain the windows."

The master bedroom is the most ditional of all the rooms in the wnhouse. Beautifully preserved eleventh-century Italian drawings mix with a seventeenth-century commode, a Louis XV desk and an antique rug.

"I like to use period pieces," the designer remarks. "They give warmth and depth to a contemporary setting."

Except for the patio garden, the apartment could be in New York: "I wanted to do a townhouse with an eastern flavor, something a little unusual for the Pasadena area.

"A New York look seemed to suit the owners. Mrs. Farris is very sophisticated and has a great deal of style. She approached every situation with an open mind and was willing to consider every possibility. But about the end result she was adamant: she wanted clean, uncluttered space.

"I've learned a great deal from her. For one thing, my own tastes have become simpler. There was a time when I could hardly get in my door."

What no longer serves Mr. Rodgers is no longer kept, and he wastes no time on the sentimentalities of the past. He is a realist about today, designing within its space, living within its boundaries. It is an attitude that stems, perhaps, from a long career in business—first as a successful investment banker, followed by many years

"My first consideration was,
of course, the great collection of art."





OSITE: The collection includes Clyfford
l's untitled 1949 color-field abstraction.
OVE: The Master Bedroom sets a different
e. "I added fabric for privacy, light control
d depth," Mr. Rodgers explains. "Traditional
nishings give warmth to a contemporary
ting." A framed 11th-century Italian
wing hangs beside the luxuriously draped
d. The Stark rug employs a Meissen motif.

in the field of industrial real estate.

"With the demands of small children and a family," he says, "I couldn't leave a highly successful business and jump into what I really liked—interior design. Nevertheless, I was constantly studying and visiting museums, both here and abroad. Finally, in 1970, I turned theory into practice."

The decision served him well. Mr. Rodgers is a designer of dimension, able to bring grace and pleasure to living in today's world. □

—Suzanne Stark Morrow

At the Olympic Tower

An International Design for Manhattan



LIKE A BRONZE MIRROR set up against the Manhattan skyline, the Olympic Tower has become an elegant new landmark in a city often cynical about the possibility of good modern architecture. The lower section of the building is devoted to office space, while residential floors begin luxuriously high above Fifth Avenue, offering north and south views of New York City's open-air museum of skyscrapers. Americans may be a little ambivalent about the pleasures of urban life, but Europeans and South Americans are appreciating the crispness and convenience of New York life in increasing numbers. As a result, the accents of Milan and São Paulo, of Paris and Buenos Aires, are more likely to be heard in the elevators of the Olympic Tower than is English.

Valerian Rybar is no stranger intercontinental living. A virtual con muter between the New York ar Paris offices of his interior design firr he is accustomed to clients who kee residences in two or three countries.

"I always look rather blank whe people ask me if I have a style," h says. "I tell them that if they mea

INTERIOR DESIGN BY VALERIAN S. RYBAR
PHOTOGRAPHY BY LIEBERMAN/MC GINNISS



tain favorite devices that I tend to
eat, then yes—I have a style. But if
y assume an immediately inden-
able use of color or arrangement of
niture, then I have to tell them that
work deals with human beings,
d that each person is different.

"A good designer is always
ourceful, not only because of the
ent, but because of the space he is working with. In the case of this building, architecture played a critical role in my choice of materials and finish. I used elements that I would never consider in a more traditional apartment."

Mr. Rybar is a man of great charm, who radiates empathy and an understanding of psychological needs—both immediately apparent in his work. In this case he was working with friends,

Substantial furniture and fabrics add warmth to the Living Room of a Manhattan apartment designed by Valerian Rybar. OPPOSITE: A 1912 bronze figure by von Bechtejeff is flanked by a pair of rock crystal lamps atop a metallized lacquered table. ABOVE: An inlaid 17th-century Flemish cabinet illustrates the deft placement of Renaissance pieces. A trompe l'oeil tabletop displays *objets de vertu;* a pair of William and Mary chairs are covered in silk velvet from Scalamandré. FOLLOWING PAGES: The Manhattan skyline backdrops a conversation grouping, underscored by an Edward Fields carpet.







A dinner setting of crystal and vivid apple-motif bowls atop a dark, patterned tablecloth add sparkle to the gallery. The lacquered, suspended architectural sideboard contrasts with a shimmering metal window treatment. Carpet by Edward Fields.

a European couple who spend perhaps three months a year in New York. But it was not to be merely a place to rest between shopping trips and parties. They wanted a fully functioning home, filled with beautiful things.

The designer's solution was absolutely in character. He used a restrained tonal palette, often dipped in black. "Color is not a preoccupation of mine," he explains. "I often say that a room can be worked out in any of five different schemes, and they will all have about the same impact."

The architecture of the slim tower is both reinforced and made more solid and comforting by such niceties as the black-lacquered sideboard in the dining gallery, placed in front of the window, providing both a frame and a barrier to the almost limitless view.

"It was important to create a sens of firmness and solidity," Mr. Ryba explains. The outer walls are all glass

"A sense of proportion
is the one talent necessary for a designer."



aching right down to the floors.

Throughout the apartment, furniture and built-in pieces are thoughtfully placed, banishing the spectre of vertigo and preserving that extraordinary sensation of being suspended in space—which is, after all, one of the apartment's great charms. Other refinements, such as the cool narrow band of chrome edging the living room ceiling, offer unmistakable evidence of the twentieth century, but the formidable antiques found throughout the spaces are largely Renaissance in origin. This was a rather daring choice, furniture of that period often being considered unwieldy.

"A myth, of course," smiles Mr. Rybar. "There are superb pieces to be found—although it's certainly true that many of them are very large.

"I've always felt that a sense of proportion was the one talent necessary for a designer," he remarks. "Everything else can be taught. And what is it? Well, indefinable in its essence, it has to do with an internal equilibrium, a natural understanding of scale. On top of this, I think you must unconsciously understand classical forms. I find this knowledge lacking in many young people today."

Perhaps because he is so peripatetic, Valerian Rybar does not believe in paying any great attention to local taste: "I don't really think that because an apartment is in New York instead of in Monte Carlo, it has to reflect its milieu." He is convinced that taste and style, like good food and gossip, are essentially international in scope.

The warm tones of Thai silk with coordinating cotton print wrap the Master Bedroom. An 18th-century Venetian mirror displays its prismatic charm above a Genovese ebony chest of drawers. A 1912 Cartier fitted dressing table with gold accessories and matching bench is a rare addition. Carpet by Stark.

Valerian Rybar is a man of style—who claims he has no style—a designer of distinction who has maintained the almost lost art of evoking elegance, and without any cloying afterglow.

"Honesty is obviously the easiest way to get the desired effect," he says. "An honesty that reflects impeccable surfaces, integrity of craftsmanship, and the right balance between the many sources available to us." □

—Peter Carlsen

Amalgam of Old and New

Paco Muñoz at Home in Madrid

AS A YOUNG MAN in Spain, nothing seemed to attract Paco Muñoz Cabrero to the career of interior design. He studied architecture and stage design, it is true, but he managed to devote most of his time to turning the heads of the beautiful young ladies of Madrid and Santander. Nevertheless, in the midst of these pleasant diversions, he founded, along with friend the Vizconde de Fefiñanes company called *Casa y Jardin*, devo to interior design and the manufact of furniture. Almost from the beg ning the company was an enorm success. It grew by leaps and bour and is today a large organization t includes seven separate corporatio

Señor Muñoz has a number houses himself: one, in the small to of Pedraza, a walled Medieval cas that formerly belonged to the pain Zuloaga; another in Mallorca, on t Costa de los Piños overlooking the s still another in Marbella, in the sou of Spain; and in addition, there is h residence in Madrid.

None of the houses is at all simil and each has a particular feeling a style appropriate to its locale. Su variety is a happy sign, indicati clearly that the designer is a m without preconceived opinions, w has the facility of adapting his talen to a particular set of circumstances.

His house in Madrid is located on quiet street in one of the central are of the capital. Built in the middle yea of the nineteenth century, it contai only two stories and was designed t be occupied by one family.

The foyer itself gives an immedia and exact picture of the approach t décor favored by Paco Muñoz. Abo all, it is notable for its sense of propo tion and its sobriety. There is a larg English table occupying most of on wall, and on its top are variou obelisks. In the center of the hall ther is a zebra platform, a place to sit for moment or to leave an overcoat. striking wood construction by Jos Ignacio Cardenas hangs on the wal There is nothing else.

In the large central hall the designe has scrupulously preserved the origi nal décor of the house, with its painte ceiling and ample fireplace. Next to i is the dining room, which Paco Muño refers to as "The Pub."

To the left of the large hall is a livin room, with four steel étagères sur mounted by silver busts. It is an un deniable fact that furnishings an objects in all the rooms of the hous



INTERIOR DESIGN BY PACO MUÑOZ
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ

ABOVE: For the vivid Foyer of his two-story, eighteen-room Madrid residence, designer Paco Muñoz created a careful arrangement of eclectic furnishings, including a Regency library table with a collection of Syrian obelisks, and Japanese stack tables. The painted wood construction is by José Ignacio Cardenas. OPPOSITE AND COVER: Lacquered treillage augments the updated Victorian atmosphere of the large central Hall, with its original architectural appointments. Victorian atmos domes adorn the mantel.





are of the finest quality. Even the designer's work table is of the highest provenance. But Paco Muñoz himself appears to attach little importance to such facts. He is charming and most *simpático*, with an open and friendly personality. It is no surprise that life seems to have gone so well for him.

When asked which of his many roles he prefers—company director, businessman, industrialist, decorator—he says without hesitation that he prefers interior design.

"Apart from *Casa y Jardin*," he says, "which today is a complex of various companies with more than four hundred employees, I own three public relations firms. And I naturally design furniture and fabrics and accessorie for *Casa y Jardin*. All of these things, c course, are intimately connected wit interior design. But really it is déco itself that interests me the most."

"What do you think the main char acteristic of a designer should be?"

"There is no one answer," says Pac Muñoz, "but I would say that a sens



"It's important that the results of any design appear natural."



BOVE LEFT: Potted palms in contemporary cube anters shade a British Colonial daybed in e sun-warmed Hall. ABOVE RIGHT: Intriguing ntique scientific and measuring instruments ll a steel, glass and brass étagère in the djacent Living Room.

f scale and proportion is one of the nost important attributes a good designer should have. My own interest is in space itself. It is essential to understand how to use volume, how to manipulate the space at your disposal. A certain rhythm is necessary, a sense of balance, an understanding of color.

"I think a designer should know as much as possible about everything that has been made in the world and about everything that is being made. Not that there is any question of copying someone else's work, but a certain familiarity with all aspects of design is basic—nothing erudite or profound—and an educated sensibility that allows for the proper manipulation and the proper mixture. It's important that the results of any design appear natural.

"And, of course, I find inspiration in





"A certain rhythm is necessary— a sense of balance."

the personalities of the people for whom I design," Señor Muñoz observes. "Perhaps that's because it's always necessary to guess to a certain extent what it is a particular client wants, since most of the time he or she does not know exactly what direction to follow. I suppose that's why they say psychology has a good deal to do with the nature of our profession."

"Do you think that you are in any way a frustrated architect?"

"No, not at all. But it is important for an interior designer to have studied architecture to some extent and to be familiar with its general techniques. I do think that without such training the interior designer runs the risk of producing amateur results.

"You see, in many ways I think a decorator is a sort of doctor for architecture. When the architecture is good, I try to respect and emphasize it without distractions. Bad architecture, on the other hand, will require a certain amount of camouflage."

The designer is every bit as good as his own word, and his house in Madrid serves as an excellent illustration. There is an air of harmony and tranquillity about it, along with a splendid contemporary feeling that nonetheless respects all the lovely antique elements of the old house itself.

It is certain enough that Paco Muñoz is far from being a frustrated architect. But, even had he been born one, fate would have directed him to his present career as an interior designer of enviable flair and sensibility. □

—Luis Escobar

LEFT: The Living Room presents deep-toned contrast to the adjoining hall, with mellow antique woods and clean geometric patterns. Small sculptures rest on an 18th-century English architect's table; above it is an engraving by Chillida. A Sheraton globe stands near an étagère surmounted by a 19th-century silver bust. FOLLOWING PAGES: In the bistrolike Dining Room, paintings include works by Picasso, Serrano, Viola and Feitó. The large cabbage painting is by John Ulbricht.







Russian Interior. Ludwig Premazzi, circa 1855. Watercolor; 10½" x 14½".
Courtesy, A La Vieille Russie, New York.

Paintings of Interiors

The Artist Studies Décor

TEXT BY MARIO AMAYA

OFTEN WE FORGET that art does not always center around the human figure, but can glance sideways at the things that daily surround us—the still life of flowers or fruit, the chair we like to sit in, a table set for dinner. More moving and evocative, however, can be the painting that disarmingly describes an entire interior without people, or wherein people are minimized in importance—rooms that wait silently for guests, or rest quietly after the occupant has departed.

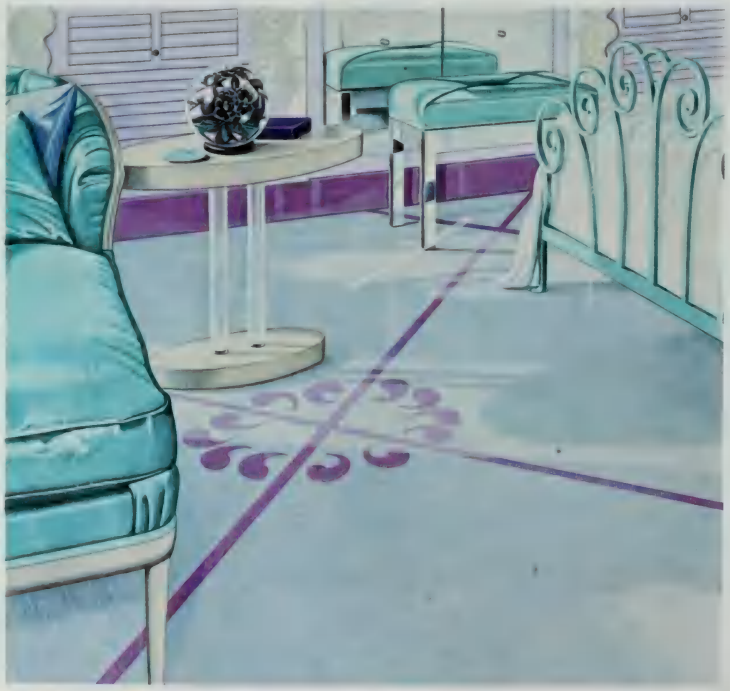
For centuries artists have scrutinized their home environments for thin dearly remembered, wished for, merely observed and dutifully doc mented. Certainly since the Renai sance, when artists began to see t world through a picture window, the homes found a place in their a



The Sitting Room, Howson Road, David Jones, 1926. Pencil and watercolor; 20¾″ x 15″. Courtesy, Anthony D'Offay, Ltd., London.



ABOVE: *Bedroom Interior*, Charles-François Eustache, circa 1850. Oil on canvas; 10¼" x 13". Courtesy, Shepherd Gallery Associates, New York. BELOW: *Bedroom (Small Green Version)*, Douglas Bond, 1973. Acrylic on canvas; 37" x 39". Courtesy, O. K. Harris Gallery, New York.



whether in the brightly colored ro
in a Carpaccio, or in sonorous inter
of Andrea del Sarto. A dozen *Bir*
the Virgins and *Last Suppers* com
mind as excuses to paint the w
appointed Renaissance palazzo.

Through the centuries artists h
investigated furnishings, architect
settings, everyday paraphernalia of
kitchen, the bedroom or the sa
Focusing attention on the interior—
as a setting for some pictorial hur
drama but as a subject in its own ri
to be investigated for poetic or evo
tive properties—has, in the last h
dred years, become increasingly po
lar, and never more so than at prese
Whether due to our modern ma
rialistic outlook on life, or a n
awareness of the power and prese
that objects can hold when looked
as subjects, or feelings of despair
our dehumanized contemporary c
dition, there has been during the l
decade a never-ending flow of in
rior-scapes from all manner of
artists, Realists and Photo-Realists:

The Dutch were probably the m
important contributors to this spec
genre in the seventeenth century, w
scenes restricted to a corner of t
kitchen, showing a rich collection
fowl and fruit, but more often throu
showy chambers that indicated
fondness for possessions broug
home through trading, from far a
wide: rugs from Persia, china from t
Orient, tooled leather from Spa
silks from Italy. Often the figures th
populate these rooms seem like in
dental props to set off the expensi
bourgeois trappings that surrou
them. In the eighteenth centur
carved chests and tables, mirro
gilded furniture, elaborate room f
tings told the viewer the position a
wealth of the sitter. And in one cas
Jean-Baptiste Greuze documented t
first set of "*Louis Seize*" furniture du
ing the reign of *Louis Quinze*, commi
sioned by the sitter, who was laughe
at for his attempt to approximate wh
he believed to be the classical style
antique Greece and Rome.

But it is usually the more simple a
unaffected interiors that one is draw
to, the interiors caught, as it wer



Tenth Street Studio, William Merritt Chase, circa 1880. Oil on canvas; 53⅞" x 78".
artesy, Hirschl & Adler Galleries, New York.

awares, rather than arranged like a ge set: Boucher, Boilly, Delacroix d Charles-François Eustache come mind. And doesn't the casual ar-gement of a *Russian Interior* by Lud-g Premazzi tell us more about the rld of Tolstoy and Chekhov and the ffy environment that smothered na Karenina, than any documented rtrait of a character? The *Primitive erior,* done by an unknown Amer-ican limner a few years earlier, de-scribes as no book can, the sparseness and moral cleanliness of life of the early settlers of this country.

The late-nineteenth century had a particular fondness for interior-scapes. They were not only considered valuable documents of visits to coun-try houses, but were efforts to evoke memories of places that had consoled or comforted the inhabitants at some moment in their lives. These intimate views of rooms reached a high art with Bonnard and Vuillard.

The *Petit Salon at Versailles,* by Wal-ter Gay, who exclusively depicted inte-riors, often empty of furniture as well as people, tells of the formality and perfection of a way of life that has all but vanished, and of the French genius for economy of means, which nev-ertheless allows for the grandest

"...intimate views of rooms reached a high art."



Primitive Interior. American School, 1840. Oil on panel; 20¼" x 28⅛".
Courtesy, Hirschl & Adler Galleries, New York.

effects. How different is the William Merritt Chase of his *Tenth Street Studio,* a delightful jumble of curios.

In our own century the Surrealists have taught us how to look at our ordinary surroundings in a new way. Juxtaposing the familiar out of context can charge the simplest dwellings with a haunting dreamlike presence. One will never forget Magritte's empty rooms, commonplace in the extreme except for a huge rock in the center, which sits there as matter-of-factly as an armchair. Or his *Petit Bourgeois* bedroom, alarmingly yet casually furnished with a giant comb. No less thoughtful or provocative are those New York apartments so lovingly painted by John Koch and so wistfully written about by Dorothy Parker. No artist could say more about Manhattan life overlooking Central Park West in a postwar era of prosperity and el gance, which allowed time for a qu cocktail before dinner and the theat

Equally, David Jones can sum up whole prewar epoch in his view of flat in London on the Howson Roa furnished with flea market picku family hand-me-downs and the eve present cup of tea waiting. Current taking up the tradition is English art David Hockney, who devotes a Nor



Salon at Versailles, Walter Gay, circa 1900–1910. Oil; 21⅛" x 25⅜".
rtesy, Schweitzer Gallery, New York.

untry shrewdness to summarizing h the California interior of a collec- and the New York apartment of nry Geldzahler. These works tell us a more finite, chiseled hard-edged stence that we have come to accept, ere things have their precise use d place. Likewise, a Pop Artist such Claes Oldenburg has given us an ire matched bedroom suite, larger n life and in three-dimensional sculpted perspective, which is decorated in what might be termed "contemporary," straight out of Main Street's display window. More recently, Photo-Realists have zeroed in on interiors as extensions of the kinds of lives we lead and the plasticized environment that surrounds us. Their approach is a kind of silent documentation of the superordinary trapped in stylistic conventions. A younger artist, Douglas Bond, in *Bedroom,* describes with unintentional irony the overlay of stylistic devices that crowd our homes, commercialized and packaged for the new suburban consumer. It is the kind of interior that speaks of impersonal, deodorized house-proud perfection. No one can predict what our homes will look like in 2084. But there will always be artists around who wish to depict them for posterity. □

THE OWNERS of this small flat in Paris have long been familiar with the work of interior designer Alberto Pinto. He had arranged the décor of their previous apartment, and during the course of the project they developed a close relationship with him. He became thoroughly familiar with
preferences and their personaliti

The first apartment he designe
them was far larger than the pr
one. But recently they decide
spend most of the year in a co
house they had bought, a hun



meters from Paris. Under the circstances, they felt that a smaller tment in the city would be more ible and far easier to manage. y soon found a flat appropriate to needs—small, comfortable, far pretentious. Although it is in an

BELOW LEFT: In the gold-accented Living Room of a small Paris flat designed by Alberto Pinto, a group of charcoal drawings, a figure study by Lyl, embellishes the far wall, while a Thai wooden gazelle graces a pale lacquered table. A Boulle desk is defined in space by a Chinese rug. BELOW: A painting by Gnoli dominates the Entrance Hall beyond the Living Room, while the simple lines of a Ming chair contrast with the richly gilded Thai armchair. FOLLOWING PAGES: A platform recess, with lacquered cabinets, niches and ceiling detail, extends the Living Room. Two richly lacquered Japanese chests, reflected in the mirrored wall, further the Oriental feeling.





Parisian Harmony

Oriental Antiques Blended in Contemporary Setting

INTERIOR DESIGN BY ALBERTO PINTO
PHOTOGRAPHY BY ALAIN DOVIFAT





excellent building and an excellent location, the apartment itself lacked any particular personality or distinction.

In essence, the designer's task was to arrange as effectively as possible the Oriental furniture and antiques that the owners had acquired over the years and blend them into a contemp ar European setting. In spite of the a ic uity of these Oriental objects anc u nishings, the materials out of v ic they were made conform remarkabl well to present-day standards of ste The Japanese chests in lacqu re wood decorated with gold motifs nd the Boulle writing table inlaid ith leather and *écaille*, are good exam le of the way in which antiques ca be appropriate against a contempo ur background. They succeed in com le menting with grace the new inte or Alberto Pinto has designed.



In order to maintain the harmon of old and new and emphasize the n- tique furnishings properly, the e signer chose to use an entirely ne temporary background. There are w color accents in the apartment, anc ne background is predominantly be e However, the materials he has sele ed are endlessly variegated: glossy la quer as well as lacquer with a soft sh finish; parchment; natural wood; a- vertine—and contemporary art.

In the living room the designer as arranged the space to suggest man of the glittering surprises of a jewel b At one end he has constructed a pl form that divides the room into wh articulated areas and succeeds in m ing the space seem far larger tha it really is. Cleverly, part of the reces d platform serves at once as table an seating space. A structure built to e pand the proportions of the liv g room, it serves a double purpose: It once emphasizes the exceptional f niture—the pair of Japanese chests a the antiques placed in vitrines on ea side of the recessed platform area—is well as visually containing the liv g room furniture placed in front of which might otherwise appear to fl without purpose in space. The mir covering the back wall of the rec successfully expands the size of t

Parchment on walls and ceiling lends a serene simplicity to the Dining Room. The lacquered table enhances the deep tones of a Tibetan rug and lacquered bamboo chairs. A Chinese ancestral portrait on silk presides from a mirrored niche above the natural-wood architectural sideboard.

...a subtle and unexpected relationship,
almost a magical linkage,
between different materials and furnishings
of different eras.



many-textured wall hanging, in desert tones
th a splash of bright color, dominates the
droom and contrasts with the uniform rough
eave that wraps the bed. The clean hard
rface of lacquer is again present in a vivid
ntemporary bedside chest that suggests
Japanese *tansu*.

g room, and the ceiling is deco-
d with thin stripes reminiscent of a
nese interior—the whole painted
gleaming lacquer. The smooth
her of the sofa and the platform
nions picks up the theme of the
ng and gives an agreeable unity.
ut Alberto Pinto has been careful
nclude a profusion of plants, in
er to soften the many sharp lines of
interior, as well as to create the
oer transition between interior and
erior. The greenery, of course,
ves to humanize the interiors, and
plants themselves have been
ed in baskets of natural materials,
mitively made bamboo, quite un-
the sophisticated cachepots that
ht have been expected. In charac-
stic fashion Alberto Pinto has re-
ted the bamboo theme in the
ing room chairs. This sort of repeti-
is a favorite device of his that
ds unity to the overall design.

With such devices Alberto Pinto has
ceeded in creating a subtle and
expected relationship, almost a
gical linkage, between different
terials and furnishings of different
s. Without any confusion on the
ual or functional level he has har-
onized art and furnishings of eigh-
nth-century Japan and eighteenth-
ntury France with the most contem-
rary of furniture. Nothing seems
t of place, and equilibrium has been
hieved between the most ornate
eces and those of extreme simplicity.
In this small Parisian apartment Al-
rto Pinto has succeeded in making
elegant blend of East and West, set
ainst a monochromatic background.
e has demonstrated his sensitive ap-
oach to interior design—an approach
miliar to owners of shops and apart-
ents and houses in many parts of
rope, as well as in South America
d in the United States. □

—*Brigitte Baert*

The Donghia Touch

Casual Sophistication in the Florida Keys

INTERIOR DESIGN AND PHOTOGRAPHY BY ANGELO DONGHIA









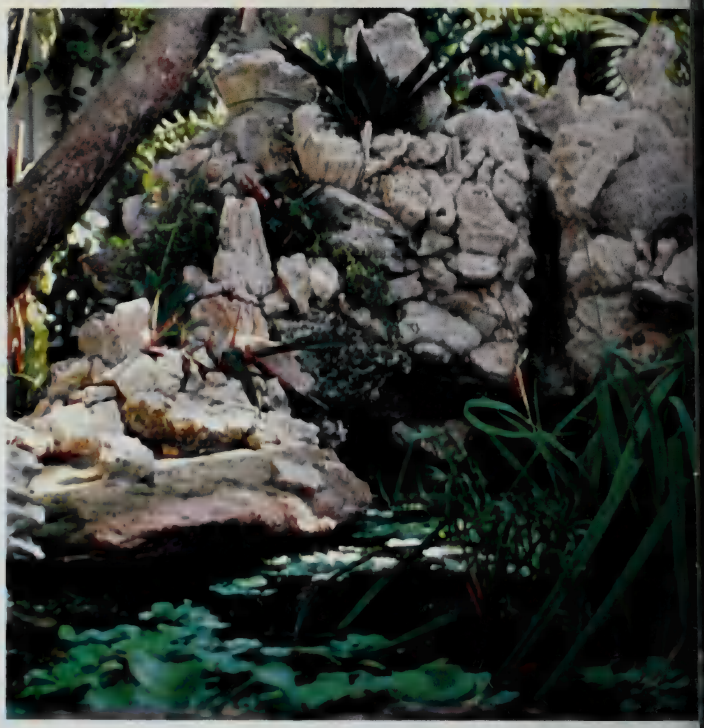
)USES can be like certain human ings. Once they enter the conscious- ss, nothing can erase them. When ew York designer Angelo Donghia ent to Key West, Florida for the first ne, two years ago, he decided to end an afternoon looking at various properties on the island.

"It's a particular hobby of mine," he explains. "There's no better way to understand the meaning of a place."

When he saw one particular Late Victorian house with delicate wooden columns and an eccentric conical roof,

OPPOSITE: Designer Angelo Donghia restored his Late Victorian summer home in Key West, Florida by stripping it down to bare form—yet retaining its aristocratic charm. ABOVE: Views of the Rear Sunporch and the garden show an idyllic tropical island environment. Bamboo furniture, a Wicker Works umbrella, and potted plants are complemented by a thicket of palms. Beyond the garden is the pool area.

"...the way I like to live—with light and air."



his decision was immediate: "I bought it." But, after returning to New York, he cancelled what seemed to him to have been a rather impetuous choice.

"And I didn't think too much more about it," he says. "Then a few months later a friend called me and said quite casually, 'Oh, Angelo, remember the house you almost bought? It's finally been sold.' 'But it's mine!' I wailed, realizing that I'd wanted it all along. Well, many complicated negotiations later, I had a termite-riddled, disintegrating wreck of a house on my hands—lovely though it still was."

Today the house floats in creamy detachment, framed in tropical foliage—a fastidious restoration that mirrors the past, but is filled with the luminous air of the present.

The ability to look beyond the ruined face of a house and detect the essential aristocracy of its features is what makes restoration worthwhile.

"Obviously, one is operating on many levels in a project like this," Mr. Donghia says. "There is an element of the human personality that is attracted to land, to buildings, as representations of power and permanence. There is also the delight in salvaging something beautiful that would otherwise most certainly be destroyed."

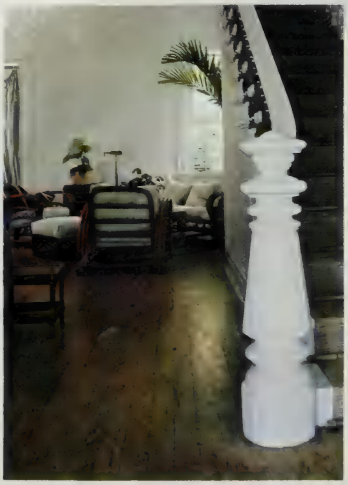
Mr. Donghia's design point of view has always seemed both urban and urbane. His city spaces have always been luxurious and more than a little worldly. Often they have had to do with making a great deal out of unpromising beginnings. In his Key West house, however, the designer has gone in precisely the opposite direction.

"I restored the house by stripping it and reducing everything to its most natural, primitive state," he explains. "Really, design can be seen ultimately





OPPOSITE ABOVE: A rock-rimmed pond, alive with darting Japanese goldfish, is a garden enchantment. OPPOSITE: Shades conform to the angular conical roofline to shield the second floor Veranda from intense sunshine. Pristine wicker furniture conforms to the gentle history of the house, while fresh fabrics serve to soften and update the setting. ABOVE: The Pool Pavilion is an enticing backdrop for solitary sun worship or casual entertaining. Checkerboard-patterned tiles edge the clear pool with crisp contrasting detail.



1



2

as dealing with a six-sided box: four walls, a ceiling and a floor. The latter two are usually neglected or disregarded. Treating all these surfaces equally is intrinsic to the way I work. And in this case, treating them in the most honest—which is to say the most absolutely simple—way, close to the original concept of the house. Everything came down to taking out as much as possible and leaving the shell."

The image of the shell comes up constantly in Mr. Donghia's description of the house. It is empty, resonant, glowing like the inside of a conch.

"Having stripped everything down to this most basic form," he says, "I would have been content to live in the rooms as they were—quite bare. Their proportions are so fine, the windows placed so sensitively, that I could have moved in happily and just existed in a very minimal, spiritual way."

But the furniture that he placed in the wide, cool rooms seems anything but obtrusive. Bamboo and wicker predominate, and it all has the air of not being inched into position, but rather, allowed to float naturally in the generous uncluttered spaces.

"The architect placed the house, which incidentally is on the highest point of the island—fourteen feet!—so lovingly, so perfectly angled to catch the trade winds that I don't need air conditioning. Instead, there are many



3



OPPOSITE, 1,2: Beyond the Entrance Hall's typically Victorian stairway is the Sitting Room, detailed in straw and bamboo. Tall potted palms basking in a flood of light help to evoke a Somerset Maugham-like ambience. The way a curtain moves in the breeze, Mr. Donghia feels, is as important as the physical design. OPPOSITE, 3: Undraped windows in the Dining Room/Study permit architectural details to predominate. ABOVE: In the Living Room, raw wood walls are rubbed with white paint; the seating group, defined by a Patterson, Flynn & Martin rug, is placed on the diagonal to create an intimate corner for conversation.

"Everything came down to taking out as much as possible."

white-lacquered fans turning lazily during the afternoons. When I'm in a tropical environment, I want to feel it."

Like all things simple and effective, the pleasures of Mr. Donghia's house reveal themselves almost shyly. The fact that the floors, stained white on the ground floor, are echoed by walls in which the raw wood has been subtly modified by rubbing white paint into the grain, is understated design.

"Of course, I took some license here and there," the designer smiles. "I couldn't resist adding moldings, and painting them high-gloss white.

"This house is unlike anything I have ever done. It's not just a pretty house; it's not only a place to indulge in feeling attractive and comfortable. It's also part of a new way of looking at myself—of paring down. I think we've all decorated ourselves to death in the last ten years, and it's time to assert that purity of form, lightness and simplicity are important aims. And, you know, imperfection is exhilarating."

The designer also believes that certain intangibles are as important as the physical arrangement of rooms: "The way a curtain moves in the breeze, the way a rug is arranged, the distinctive scent of a special person. These are all terribly elusive things, yet I wanted them all to resonate at Key West."

The fact that he chose to leave so much appealingly blank is part of the special beauty of the house.

"There's a great deal I could say about the island of Key West," says Mr. Donghia, "that would help explain the spirit in which I created these rooms. All the qualities, the psychological effects of an island are here. There's a richness, an ambiguity—even a sort of decadence—that's unlike anything else in the United States."







OPPOSITE ABOVE: The second floor Hall has become an attractive space to take a phone call. A combination of stain and enamel accentuates the balustrade. Striped rug by Patterson, Flynn & Martin. OPPOSITE: Checkerboard-patterned tiles provide effective contrast for a wood-walled Bathroom. ABOVE: In the airy Master Bedroom, a lacquered ceiling fan whirrs on hot days—in lieu of air conditioning. "When I'm in a tropical environment," says the designer, "I want to feel it." Lightly scaled Chinese tables and chairs lend Oriental overtones to the low horizontal look.



All these influences are present in the thoughtful and intelligent way in which Angelo Donghia has returned his summer home to life in the twentieth century. But there is more, a lesson that is profoundly modern and that is still in the process of being learned by Americans, accustomed to the large and the oppressively grand. Restraint and modesty are the predominant qualities manifested in Mr. Donghia's restoration. Everything fits with absolute tact and sureness into its enfolding background, and there is an evocation of ease and harmony.

"All I could think of when I w preparing the house," says Ange Donghia, "was the way I like to live with light and air and a sense of beir part of the environment." □

—Peter Carls

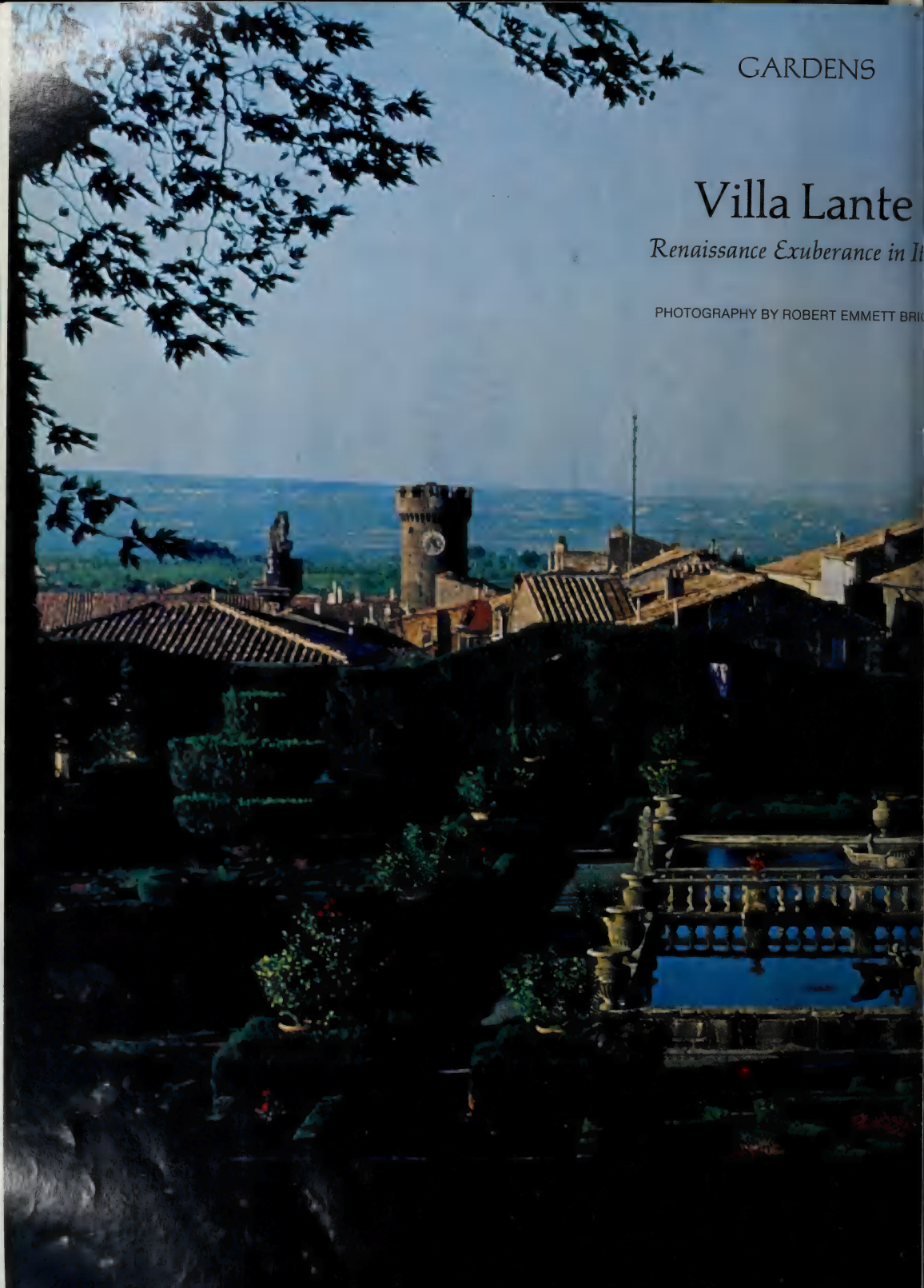


OPPOSITE AND ABOVE: Two Guest Rooms exhibit delicate pastel-painted walls, a minimum of casual furnishings and an assortment of intriguing adornments. Both rooms are designed as carefree backgrounds for promoting enjoyment of the island environment. Though lightness and simplicity were paramount considerations, Mr. Donghia exercised some decorative license: "I couldn't resist adding moldings, and painting them high-gloss white. The house was like a coloring book to me. I could fill it with any tones I wanted."

Villa Lante

Renaissance Exuberance in It

PHOTOGRAPHY BY ROBERT EMMETT BRI





FOR SHEER EXUBERANCE of spirit, wealth of imagination and unbridled extravagance, few people have matched the nobles of the Italian Renaissance in their conception and realization of the princely pleasure dome. And it is possible that even within this highly cultivated coterie of hedonists none surpassed Giovan-Francesco Cardinal Gambara, scion of the illustrious Brescian family and relative of the Farnese, who ordained the construction of the *Villa Lante* to begin in 1566.

Situated at Bagnaia, near Viterbo, some fifty miles north of Rome, and now completely restored to its original splendor, the Villa Lante illustrates

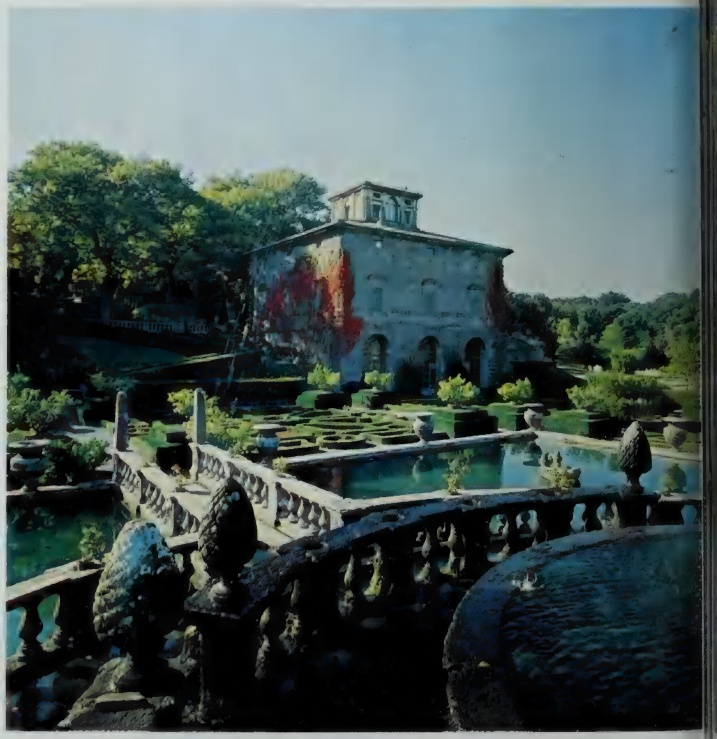
"...a place of enchanting beauty, a paradise of shining waters, and of gilded light."
—Sir George Sitwell

one of the salient concepts of its time: the dominion of man over nature. The ensemble, composed of twin palaces set amid formal gardens and surrounded by a romantic wood at the base of the Cimini Mountains, is an expression of harmony whose fantasy is always kept within bounds.

There is scarcely any doubt that the villa was designed by Giacomo Barozzi da Vignola, the celebrated architect of the Late Renaissance and successor to Michelangelo as titular architect of Saint Peter's in Rome.

The twin palaces of the Villa Lante stand near each other at the foot of a wooded hill, and are fronted by a formal garden whose color scheme depends—not upon the hues of its flowers, for in the classic Italian garden there are none—but upon those of its component materials. Thus, the pale gray of marble, the deeper gray of *peperino* stone, the gradient greens of foliage—cypress, ilex, laurel, myrtle and boxwood—and red Sienese earth lying like a carpet beneath it all, unite in producing a disciplined, rhythmic







ECDING PAGES: The Medieval hamlet of Bagnaia, north of Rome, is the backdrop for a view of the large
ue fountain and garden gate of the *Villa Lante*, built by princes of the church during the Italian
ssance. THESE PAGES: Twin *palazzini* are set among parterres colored by marble, stone and green
e. Water gushes and cascades in the large square fountain where four stone figures of Moors hold
he arms of the Montalto family, and in the Fountain of Giants, next to a moss-covered river god.



and an entirely balanced ensemble.

Traditionally flowers have been restricted to a "secret" garden in a secluded corner of the grounds, and the only bright colors that are allowed to intrude are those of orange and lemon trees. Otherwise, everything in the gardens is in a seemingly natural state, and there are many hidden surprises in the form of pools, fountains and sculpture in unlikely places—all the more charming for their unexpectedness.

The origins of the villa go back to 1202, when the neighboring hamlet of Bagnaia was chosen to be the summer



residence of the bishops of Viterbo, and a castle was built there. When Cardinal Gambara became bishop in his turn, he set plans in motion for the realization of the villa as it is today, and built the first of the small palaces. The lavish expenditure of wealth, everywhere apparent, struck at least one powerful personage as shocking. San Carlo Borromeo, while visiting Cardinal Gambara and being shown one costly marvel after another, finally exploded in righteous wrath.

"*Monsignore*," he said, "you would have done better to build a convent for nuns with the money you have thrown away building this place!"

In the century that followed, the villa passed from cardinal to cardinal until, in 1656, Pope Alexander VII leased it to Duke Ippolito Lante, in whose family it remained for the next three centuries. During that time no significant changes were made.

However, World War II took a heavy

continued on page 144



ARCHITECTURAL DIGEST VISITS:

John Wayne

PHOTOGRAPHY BY FRITZ TAGGART

...Wayne's residence, in Newport Beach, ...ornia, is a comfortable and relaxed ...ronment. Mr. Wayne, shown, opposite, in ...Den, has created a spacious expression of ...irect personal style. BELOW: In the Living ...n, a gilt bronze Thai Buddha stands ...re the stone fireplace wall; paintings ...de works by Nino Caffe, Peter Winter ...Russ Vickers. On the Chinese table, an ...eled bronze broncobuster and pony ...ess rider by Harry Jackson provide ...ern elements. BELOW RIGHT: The glitter of ...carat chandelier in the formal Dining ...n is repeated by a mirrored wall.



A LARGE STATION WAGON, far from new, is parked near the front entrance. The house in Newport Beach, California—though it occupies a splendid setting at the water's edge facing Balboa Island—is simple and unpretentious. There is nothing to suggest that this is the private world of a superstar, the home of an American legend.

Nevertheless, John Wayne has lived here for some fourteen years, ever since moving south from a five-acre ranch in Encino. He had long been familiar with Newport Beach, however, and he remembers the days when it was no more than a village.

"I'm glad I came down here to live fourteen years ago," he says. "I sure as hell couldn't afford it now."

The reference to current real estate prices in Orange County is appealingly direct. There is, in fact, nothing indirect about John Wayne at all—or about his house. Pretensions had better be left outside, somewhere along the Pacific Coast Highway.

Nothing, however, is quite that simple, and Mr. Wayne's personality is no exception. He is a man far more complex, far more sophisticated and far more sensitive than his archetypal screen image might suggest. For example, his house means a great deal to him—its antiques, its décor, its comforts—and it is hardly a place to throw down the saddlebags and kick a bedroll into the corner.

Mr. Wayne's study, the largest room in the house, presents the clearest and most compelling image of the man himself. It is warm and generous and comfortable, most definitely a man's room. The paneling and the fireplace and the small collection of guns strengthen the feeling, and there are many fine examples of Western American art—bronzes and prints and oils—as well as many American Indian artifacts. A favorite collection of kachina dolls, for example, was begun long ago, in the days when John Wayne used to ride into Monument Valley in



Arizona to make films. Everywhere in the study are the memorabilia of his remarkable career as an actor.

The walls around his massive desk contain innumerable photographs and plaques marking the notable events of that career. One wall in particular, rising above a shelf on which rests the Oscar he received for his performance in *True Grit*, is referred to by Mr. Wayne as the "Fifty Years of Hard Work Wall." It is also a record of memories and friendships: pictures of his children; a faded photograph of himself with John Ford and Henry Fonda and Ward Bond, proudly displaying a sailfish caught near Cabo San Lucas in the early 1930s.

The memorabilia, the mementos, the awards, the trophies—all attest to the variety of places John Wayne has visited, whether making films on location or traveling for pleasure. And, more than thirty years now, in course of these travels, he has b collecting furniture and art and obj of all kinds. The range of his acqu tions has been wide and, as he adm somewhat haphazard.

There are porcelain jardinieres fr Honolulu; marvelous figures fr Bali, acquired just after World Wa when the area was relatively unkno



w: A Hallway wall is filled with pictures of
Wayne with family and Hollywood
onalities. In the photograph at lower left,
ss Fay Wray is mascot for a charity
ball team of Hollywood's leading men in
early 1930s. RIGHT: The 1977 People's
ice Award for Best Actor is a particularly
ured honor. BELOW RIGHT: Mr. Wayne calls
area of the Study his "Fifty Years of Hard
k Wall." Honors and tributes from all
the world are displayed here, highlighted
e 1969 Oscar for Best Actor. Throughout
house are antiques and mementos
cted with care from all over the world.







and largely undiscovered by tourists. There are antiques he found in Colorado Springs, furniture from Madrid, figurines from Kyoto and a good deal of impressive Alaskan art.

When making a film on location, nothing gives Mr. Wayne more pleasure than spending his free time browsing through whatever antiques shops are available. His curiosity leads him everywhere, and he has picked things up in many an unlikely place. There is a porcelain table with a pedestal base, now on the terrace at Newport Beach, that he found in one of the poorest sections of Puerto Vall... While making a film in Fort Benn... Georgia, he came across a fav... Empire table. His interest in collec... is a compelling one, and it is his h... to take treasured prints or small ... tiques along with him on location.

"You often have to stay for a co... of months in some horrible m... room," he explains. "Well, I like to ... a few familiar things on the wall. ...

BELOW: In the wood-paneled Den, a collection of kachina dolls lines the fireplace wall. The group of running horses on the low table is a bronze by Cynthia Rigden. LOWER: The Master Bedroom enjoys views of Newport Bay. RIGHT: John Wayne likes to call his bayside view "not a scene, but a 'moving picture.' "







ress the place up a little, make it
n more like home."
e is, of course, happiest when
in his house at Newport Beach.
ook," he says, "I find things that
al to me, and I try to blend them
ere. I don't give a damn whether
one else likes them or not. But I
k I've done a pretty fair job."
here is no mock modesty involved
ese words, but there is more than a hint of understatement. The words say a good deal about John Wayne. They evoke a particularly human image—the image of a man of gentleness and sensitivity, a man deeply interested in his family and in his home. Perhaps in the last analysis this is a larger and more solid image of John Wayne than the familiar one seen on all the film screens of the world. □

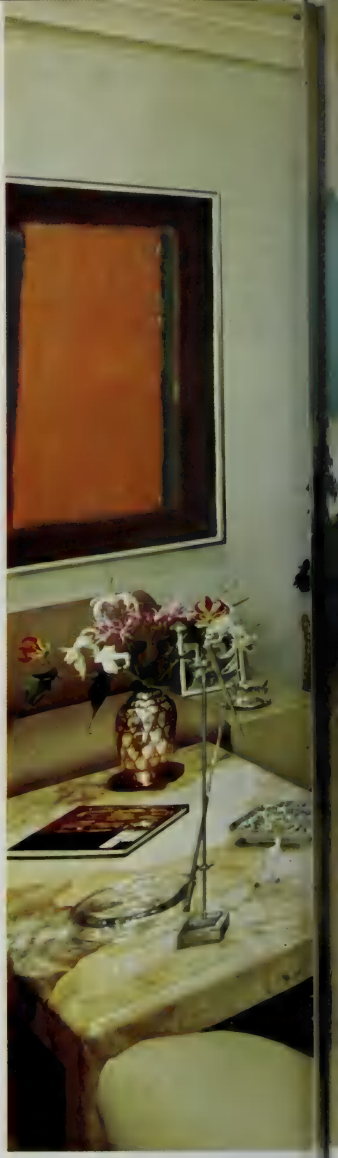
—Sam Burchell

"I find things that appeal to me, and I try to blend them in."

— John Wayne







Interplay and Symmetry

Recurring Themes and Counterpoints

INTERIOR DESIGN BY BARBARA SCHWARTZ, ASID, AND BARBARA ROSS
PHOTOGRAPHY BY STEPHEN SHORE

THE PLAN OF ACTION followed by desi
ers Barbara Ross and Barbara Schw
is, very simply, to make life agreea
by providing people with unaggres
and elegant backgrounds.

Their latest interior was desig
on Park Avenue for a young New Y
couple who are art collectors.
background is created within a cl
almost monochromatic, range
beiges and earth tones, animated
textural and spatial plays that all
the personal colors of every inte



itation to come from a collection of
ract art and—most important—
n the owners themselves.

"Whatever the changing but par-
lar atmosphere, it comes from the
rgy of people, the colors of peo-
" says Barbara Schwartz. "A home
uld not bombard you with 'things.'
create your own space, and to do
, there must be a great amount of
ibility and simplicity."

interior harmony was to be main-
ed in the design context of this Park Avenue home, rooms could not be allowed to become colorful and assertive individual "events"—yet each had to have an individual feeling without becoming simply a backdrop for paintings and objects. Within the non-color range of natural tones—wood, leather, wool, grass cloth, linen and marble—variety had to be established by an inventive interplay of the textures of the materials themselves. The colors of the paintings play, of course, a leading role in visual structuring, but

OPPOSITE: The Foyer of an updated Park Avenue apartment showcases an optical wall sculpture by Soto, a 19th-century Cambodian wood horse, and antique Chinese porcelains. ABOVE: In the Living Room, neutral tones and subtle textures permit abstract art to predominate. Painting at left by John Opper, shaped canvas above the fireplace by Tony Delap, sculpture behind chair by Dubuffet. The commissioned steel-and-brass sculpture/table is by Lila Katzen, the table sculpture in the foreground by George Rickey. Leather-covered sofas and chairs are by Atelier International; the rugs in both rooms are by V'Soske. Upholstery fabric from Clarence House, pillow fabric by Scalamandré, glass ashtrays from Casa Bella.

"There must be a great amount of flexibility and simplicity."





ABOVE: Bleached floors are left bare and windows are treated minimally with blinds, in the simplified and flexible Dining Room. Above the long, narrow oak buffets are a Louise Nevelson collage, left center, and an Ansel Adams photograph. The rectangular table from Willy Rizzo displays Waterford crystal. RIGHT: In the straw-upholstered Library, V'Soske carpeting reintroduces the diagonal stripe of the living room rug. A lighted diagonal platform augments the dynamics of the 12-by-16-foot space. The desk houses a television set; leather-covered Turner sofas convert to beds. Large painting by Power Boothe; sculptures behind sofa are by William King, left, and Ernest Trova. Desk chair by Knoll.

the apartment is not a gallery.

The owners themselves had few precise requirements. The art collection had to fit and function as a livable reflection of their personalities. There had to be ample space for the liberal use of plants and flowers, which they as well as the designers consider essential in softening the strong personalities of abstract paintings. It had to be a place where people would look "warm and beautiful." It also had to be simple, elegant and easy to maintain.

Both Barbara Ross and Barb Schwartz agree with Jean Arp's fam dictum: "Where concrete art ent melancholy departs." But it is by means art alone that informs the in rior's repertoire of constructive moo

Park Avenue is unquestionably of the world's most prestigious re dential streets, but its reputation is based on the views. Apartments h tend to depend on inner resour and this one is no exception. The fo is at the center, and it is the focus,



matic place of union, of the whole rtment. It has been played up as a ual event around which everything e revolves. Its natural linen-covered ls and bleached oak parquet floor quietly muted, while an optically ressive wall relief by the Venezun Op artist Soto rivets attention.

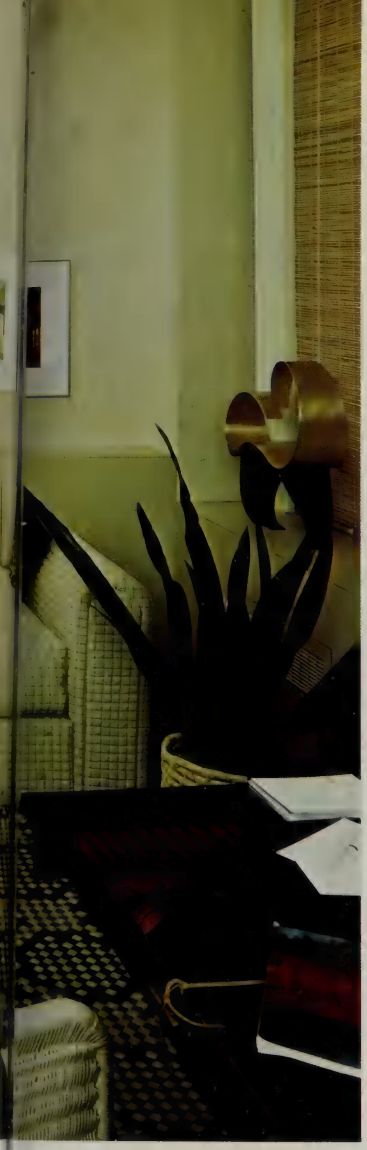
"A foyer is a moment," the designsay. "The Soto is a wonderful thing see on entering. It makes an intense ntrast to the rest of the apartment." The focus of the apartment turns inward; the mood is reflective, giving occasion for repetitions and recalls in the design motifs. First among these is the use of the diagonal line, a motif that reappears in innumerable details of interior and exterior angles of furniture, cantilevered shelves, the chamfered surround of the fireplace, and the patterns of carpets. The diagonal also counterbalances and animates the interplay of grids imposed by the parquets, the geometric-abstraction paintings, box-quilted upholsteries



and, of course, the basic architectural structure of the interior design itself.

Three of the main rooms—the living room, the library and the dining room—are built around diagonal axes that visually and physically control each other—at once giving the illusion of greater space and an unexpectedly flexible structure of movement. In the living room the axis runs directly from the entrance to the far corner of the room, where it dissolves in the churning surface web of a dominating Jean Dubuffet sculpture. Seating is in two intimate groupings that reflect each other across the structuring diagonal and break up the expected "campfire circle" of cliché seating. The movement is encouraged by the diagonals of the custom-woven rug.

One striped texture from the living room rug is taken for the library carpet, to establish an accord between the two rooms. The library, too, is a play of diagonals. A small room, only twelve by sixteen feet, it is predicated on



"We don't put circles in one room, for example, and triangles in another."



LEFT: In the tailored Guest Room an architectural ledge and cube table add depth and provide display and storage space. A highly polished round table reflects photographs by Stephen Shore. Paper work on left wall is by Nancy Genn, sculpture on the window ledge at right by Lila Katzen. ABOVE: A neutral-toned chintz covers the Master Bedroom walls and bed. Pillows wrapped in Brunschwig & Fils plaid rest against a Lucite headboard. A John Loring silk screen print and a large Natvar Bhavsar painting artistically enrich the sparing design. The table is by Axius; the carpet from Edward Fields.

angular movement. Again an illusion of space far in excess of the room's reality is created by the use of a diagonal platform with an underlit step, which totally transforms the experience of the library's original interior space into something dynamic.

These recurring themes and counterpoints create elegant transitions within the apartment's varied rhythms.

"We repeat things, to give a flow and harmony," say the designers. "We don't put circles in one room, for example, and triangles in another."

Anchoring everything, the inexhaustible fascination of the paintings expands the interior and its themes as the structuring geometries run into, and dissolve in, lyrical abstractions.

More than just an elegant and relaxed background, Barbara Ross and Barbara Schwartz have created an environment with focus and an interplay of animated volumes charged with vitality and imagination. □

—*David Rollins*

Totality of Effect

A Generous Palette in West Texas

INTERIOR DESIGN BY I. DAVID PORRAS
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE DEEP GLEAM of malachite is the dominant theme in the condominium recently completed in west Texas by interior designer I. David Porras.

The owners of the new home love malachite, and in their travels throughout the world they have collected many items made of it: carved animals, tall obelisks and pyramids, elegant serving accessories and a variety of bibelots. When they planned their new home, they wanted to be surrounded by their collection and to have the items they love displayed—to be seen and used daily, to be part of their lives.

So Mr. Porras, whose design firm is in Midland, Texas, decided to repeat the lustrous mineral's distinctive deep color all through the home. In the living room, for example, there is a *faux*-malachite secretary, and the silk brocade of the French chairs is the same shade. Even the plants themselves repeat the basic color.

In the master bedroom the platform, canopy and drapings of the bed are all done in malachite green, and the bed draperies are lined in a Persian horseman print of malachite, burgundy, coral and beige. Seven matching rugs used over Brazilian tile floors throughout the downstairs portion of the home also pick up the malachite green and combine it with shades of burgundy, beige and white. However, it is in the dining room that the designer has used malachite most dramatically.

The teak dining table is inlaid with a wide band of malachite and a narrow band of brass. The console against one wall has a *faux*-malachite top over a base of stainless steel. The service plates used for formal dining are sterling silver with a wide band of malachite. Napkin rings and a number of other accessories are malachite, too.

The interior designer prefers that color schemes be suitable for year-round use, and he was careful to mix some bright colors and some pastels along with the malachite green.

"If a house is all yellow and orange and parrot green, then I try to mix in some dark colors, so that it doesn't look out of place in the winter," he explains. "With this house, I had to do just the opposite. I used white, beige and coral to balance the dark green."

He also believes that, while accessories may follow current trends, basic furnishings should be as nearly classical and timeless as possible.

"I have worked with some of my clients for more than ten years," he



I. David Porras designed this condominium in west Texas around the owners' extensive collection of malachite. ABOVE: A lustrous *faux*-malachite secretary in the Entrance Area sets the rich tone of the interiors. The Directoire-style chair is upholstered in fabric by Lee/Jofa. OPPOSITE: A 27-foot beamed ceiling over the expansive Living Room promotes an open, airy feeling. The edge of a massive free-standing fireplace contrasts with a refined mix that includes Pace Collection swirl tables and antique *fauteuils* covered in Brunschwig & Fils silk brocade. The silver stag is from the Rudolph Collection.





"When clients select good classic furnishings, we can use them again and again."



OPPOSITE: An overall view of the Dining Room illustrates the delineation of main living areas by the use of Art Déco-patterned rugs, which also serve to unify the consistent bold color scheme. A luxuriant 23-foot *Ficus benjamina* dominates a central plant-filled oasis, surrounded by Brazilian tile flooring. Accentuating a vivid Brunschwig & Fils velvet, upholstering the wall and chairs, are antique Venetian paintings of Arabian horses. ABOVE: A brilliant border of inlaid brass and *faux*-malachite distinguishes the teak Dining Room table. The Pace Collection stainless-steel console, whose sides reflect the tile flooring, has a *faux*-malachite top.

says, "and I have done three or four or five houses for some of them. In a few cases I have done the very same house many times. When clients select good classic furnishings, we can use them again and again. Good classic pieces can be moved around easily. You can change the color or re-cover them, and you never get tired of them."

The west Texas condominium presents a totally harmonious, if eclectic, look. Pre-Columbian gold masks join an antique Burmese alligator in the master bedroom, for example, and the living room combines a contemporary couch, antique French chairs, a Coromandel screen and a Lucite-and-glass game table most effectively.

The entire home has an open and airy feeling. Twenty-six skylights let in the sun, and in the living room a stone fireplace rises twenty-seven feet to the beamed ceiling. Several rooms, including a study and guest room, open onto balconies overlooking the expanse of the living room and dining room. A mirrored staircase also contributes to the openness. Large plant-filled areas on either side of the massive fireplace, and an atrium just beyond it, bring some of the outdoors into the condominium. Stones for the





Large plant-filled areas bring some of the outdoors into the condominium.



POSITE: An open balcony, which serves as a est Room, is Westernized by a Navajo rug, owboy portrait by Ron Kelly and paintings Indians by Vladan Stiha. Designer I. David ras created the fully upholstered bed. lected in the mirrored vertical surface of balcony are the dining area's McGuire irs. ABOVE AND ABOVE RIGHT: Brazilian tiles vide the flooring for the Pool Terrace. A Guire umbrella shades Brown Jordan door furniture. The bronze figure seated at edge of the glistening malachite-shaded ol is by Victor Salmones.

fireplace came from a south Texas riverbed and were washed smooth by years of fast-flowing water.

Mr. Porras believes that an interior designer should coordinate a home completely, even down to selecting sheets and arranging closets.

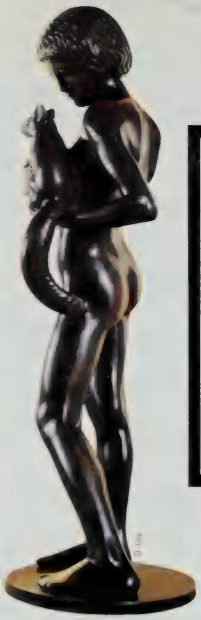
"A designer is creating the entire environment in which the owner will live," he explains. "If the sheets and towels the client already has are good, I'll keep them. If they are wrong, they can really destroy everything."

His concern for detail and totality of effect can be seen clearly in the master bedroom suite. For the 400-square-foot closet used by the owners, Mr. Porras lined all the shelves and covered all the rods with the same wood-grained wallcovering he used in the dressing area. He makes a point of having every detail finished on time.

"Sometimes you'll see a home that was supposed to have been completed six months ago," he says, "and some pieces are still missing—perhaps a sofa or a pair of chairs or a light fixture. This destroys the whole effect.

"If a thing is worth doing, it is worth doing correctly—and on time. Even the smallest detail is important." □

—Kay Crosby Ellis





ANTIQUES

Die Wiener Werkstätte

The Viennese School of Design

TEXT BY JOHN LORING

VIENNA at the turn of the century was a crowded, boisterous and elegant city in its golden age, resplendent and bursting with cultural, intellectual and artistic invention. Worldly and whimsical, it was a city of brilliant tone, where secure comfort and *Gemutlichkeit* flourished against a backdrop of considerable wealth. There was an unshakable, if unfounded, faith in the paternalistic and seemingly invincible Austro-Hungarian Empire during these last desperately energetic years of Emperor Franz Josef's interminable reign.

In every branch of the arts and letters, Vienna was the source of the cultural mainstream. It was the time of Gustav Mahler, Richard Strauss; of Gustav Klimt, Egon Schiele and Oskar Kokoschka; of Sigmund Freud and Stefan Zweig—and of the great Viennese architects Josef Hoffmann, Adolf Loos, Josef Maria Olbrich and Otto Wagner. Yet these were only a few of its geniuses whose contributions to twentieth century culture are absolutely fundamental. Integral to Vienna's cultural life was the community of architects and artists of Vienna's cooperative artist/artisan workshops: those of *Die Wiener Werkstätte* and its parent, The Vienna Secession.

In 1898 the popular motto "To each time its art, to each art its freedom" was carved over the entrance of the young Josef Maria Olbrich's Secession Building. This small, delightful and influential monument was the new home of Otto Wagner's art union, which had "seceded" from the old order. With its founding, the Secession brought about the birth of a new art form, based not only on freedom from slavish imitation but on a true freedom of thought, which combined a scientific approach with social idealism. That combination eventually brought art, architecture and desig into the twentieth century. The visio of the Secession and the *Wien Werkstätte* was the vision of the *Gesam kunstwerk*—of art manifest and int grated into a total living experience.

In concrete terms, the Secession n only reacted against the revival of pa styles but set about taking meanin less ornamentations of the Art Nou veau *Jugenstil* out of design, and repla ing them with almost unrelieve square and rectangular forms.

But the Secession period was a re bellious and stormy time of seekin rather than of finding. In 1903, interna

ABOVE: Pair of Figures: *Male Nude Holding a Squirrel and Female Nude Holding an Iguana*, Michael Powolny, circa 1905. Bronze. Male figur 11⅞" high. Female figure, 11¾" high. Courtesy, Shepherd Gallery Associates, New York. Center design is the Werkstätte logo. OPPOSITE: *Souvenir the Ball der Stadt*, Koloman Moser, 1901. Velvet slip case with enameled brass mount. Courtesy, Primavera Gallery, New York.





1



2

1. *Chocolat Set.* Josef Hoffmann, 1915. Silver with inlaid malachite. Courtesy, Fred Silberman Gallery, New York. 2. *Dressing Room Cupboards.* Josef Hoffmann, 1904. Painted softwood. *"Fledermaus"* chairs and table, Josef Hoffmann, 1907. Polished beechwood. Courtesy, Kunsthandlung Günther Stefan Asenbaum, Vienna. 3. *Basket.* Josef Hoffmann, circa 1910. Silver and ivory. Courtesy, Primavera Gallery, New York. 4. *Tea Set.* Josef Hoffmann, 1925. Silver-plated. Courtesy, Alan Moss Studios, New York. 5. *Vase.* Erna Kopriva, circa 1925. Pottery; 9" high. Courtesy, Fred Silberman Gallery, New York. 6. *Bowl.* Maria Likarz, 1922–23. Enamel on copper; 2¼" high x 6¼" wide. Courtesy, Alan Moss Studios, New York. 7. *Lamp.* Dagobert Peche, 1922. Brass; 34". Courtesy, Alan Moss Studio, New York.

stresses in its organization led its t
most brilliant young architect/p
fessors, Josef Hoffmann and Kolom
Moser, to break away and found
Wiener Werkstätte, the cooperat
union of Viennese arts and cra
workshops that forcefully chang
world design during the course of
twenty-nine years of operations.

The Werkstätte included all t
decorative arts, joined with a depa
ment of architecture. There w
shops for goldsmiths, jewelers, me
workers of all kinds, bookbinde
wood and ivory carvers, dressmak
and milliners, painters and mosa
makers, sculptors and, eventually,
ramists—as well as the associated st
dios of cabinetmaking, wicker wo
glass making and textile weaving.

Their products had a simple arch
tectonic look, and interiors and o
jects employed many simple mate
als. The members of the Werkstä
liked wall surfaces of rough cement
stuccoed mortar. A unique wall su
face of compressed wood shavings w
devised, which made an excelle
background for their wicker, cane a
bent-birchwood furniture. Curtai
had geometric designs on white
cream luster. Checked and spott
cotton chintz, white batiste, and imit
tion "buttercloth" were also favored

As a group, their first importa
effort was a sanatorium in Purkersdo
Within the framework of Pu
kersdorf's rectangular coordinate
this "courageously squared" buildi
shows extreme elegance and refin
ment of detail—in everything from th
enchanting marble relief and mosa
panels of a boy and girl, which flank i
entrance, down to Hoffmann's innov
tive bentwood dining room chairs.

In 1905 another dispute within th
Secession led the Austrian paint
Gustav Klimt and his followers to jo
the Werkstätte. Immediately Klimt
talents were used to design the no
famous mosaic friezes of the palati
residence the group was building
again on Hoffmann's plans—for th
Brussels collector Adolphe Stocle
Completed in 1911, the *Palais Stocl*
stands as the great monument of th

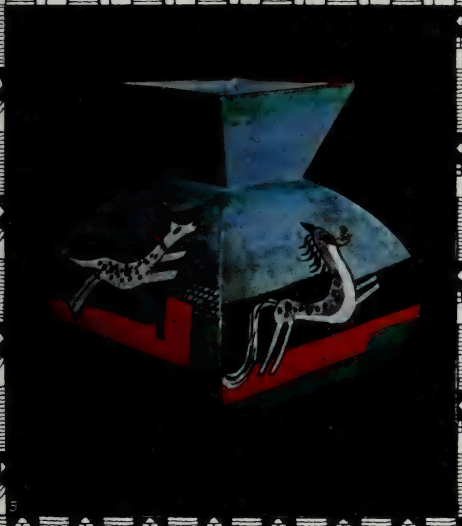
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California Penthouse

Reconciling East and West in Los Angeles

INTERIOR DESIGN BY RON WILSON PHOTOGRAPHY BY RUSSELL MACMASTERS



OSITE: A graceful English chinoiserie figure
ears to pirouette as it is reflected in
rrored alcove panels of the Entrance Hall of
s Angeles hillside residence. The 18th-
tury polychromed wooden statue is of the
e found in the Brighton Pavilion. ABOVE: An
minum fireplace wall gives the Living Room
etallic spaciousness. Two small spindle-
k chairs pull up to a bleached table
pted from a classic Chinese design.
uarium at right is placed to create the
sual architectural effect of a pillar of water.
handmade rug is from Stark.

"WHEN I FIRST START a project, I do not want to know the likes or dislikes of my clients," says interior designer Ron Wilson. "I tell them I have a rather good indication of what they like—or they wouldn't have come to me. I *would* be surprised, however, if they said, 'We'd like a modern interior, done in purple.' That isn't my style."

Mr. Wilson is leaning against the archway of a Los Angeles penthouse he recently decorated with carte blanche—a rare luxury among designers. But his reputation is stable, he is not given to flights of fancy or to surprises, and he was well known to the owners. They had recently moved from a large Beverly Hills house they had purchased furnished eight years ago, and it had been a Ron Wilson



design. Their natural selection for a designer was Mr. Wilson.

"When I first saw it, I thought it was one of the most beautiful and exciting spaces I had ever seen," he says. "The view is magnificent, the ceilings are high and it has all the right rooms."

The designer is more interested in the broad aspects of environment than he is in details: "Floors, wallcoverings, fabrics and colors are secondary. It is the manner of design that is primary, for that is what people respond to—the sum total of all elements."

The entrance hall, for example, was once square, but it is now a circle of mirror, a dazzling superlative.

"It was obvious the living room needed reflection," he explains. "But to go from one mirrored space into

ABOVE: A twelve-panel Japanese-style screen Lindsey Fields serves as backdrop for another Living Room wall. Two painted Chinese porcelain lions are used as bookends. Lamps of Chinese container design flank the sofa. Velvet sofa upholstery is by Stroheim & Romann. OPPOSITE: A frosted-glass Art Déco chandelier sheds soft light on the Sheraton Dining Room table attended by Georgian ribbon-back chairs. An 18th-century French bibliothèque is used as a cabinet to display china. The Spanish carpet is from Stark, the drapery fabric from S. Harris.

"As an empty house,
it was furnished in my mind."



other would have been a cliché. uminum seemed right to me."

The wall, subtle and with minimal ection, restates the room endlessly, ting a special tone, far above the mor of the city. Like an abstract nting, the room is changeable.

"The view is glorious, of course, but lt it should be confined a bit," Mr. lson says. "You want to be able to look at it calmly—rather than have it blatantly in front of you."

Arches now frame segments of the city and turn it into a kaleidoscope of magical color and light.

"Even though the rooms were fine, something about the space didn't seem right to me," says the designer. "We closed up a wall that was next to the fireplace and opened into a breakfast room. I didn't understand the reason for it at all. And the dining room originally opened to the living room, where the screen is now. I don't think every room should flow into every other room. This isn't a showroom.

"In most cases an environment must be created and the space brought to life. The only exception in my experience was the house I did for Mr. and



Mrs. Sonny Bono (*Architectural Digest* May/June, 1974). Every room was paneled, every room had inlaid floors, every room had extraordinary molding details. As an empty house, it was furnished in my mind, and it brought out something new in me. The key was in working with what was already there—not in creating something new."

Ron Wilson generally is not one to add, subtract, or change a décor, once completed. The only exception he makes is when a client moves.

"I can understand people wanting to change," he comments. "Trends can be a great pressure, particularly here in southern California, where they come and go so often. Things are kept for a season, and that's why there's so much around, so much glitter. People want it all, good and bad. But I enjoy looki at the trends. Last week it was fre form furniture in travertine and fos stone. But I like to take a trend a turn it in a different direction."

For instance, in one desk he d signed he used a three-inch-thick r marble top, and for support—inste of steel, tree stumps or logs—l purchased some seventeenth-centu



OSITE: Clear glass niches in the Library have
sky as background for Chinese glazed
a-cotta roof ornaments and cloisonné urns.
signer Ron Wilson has used these unusual
ces to maximum effect and has crowned
m with heavy shell-motif ornaments. A
nton Rose Medallion bowl rests on a
ency rosewood table. Additional rich wood
es are provided by walnut paneling and a
ished parquet floor. Iron garden furniture
the terrace is by John Good. ABOVE: Dinner
two is set on the Terrace against the
kdrop of city lights and distant hills.

English beams. They were sand-blasted and bleached.

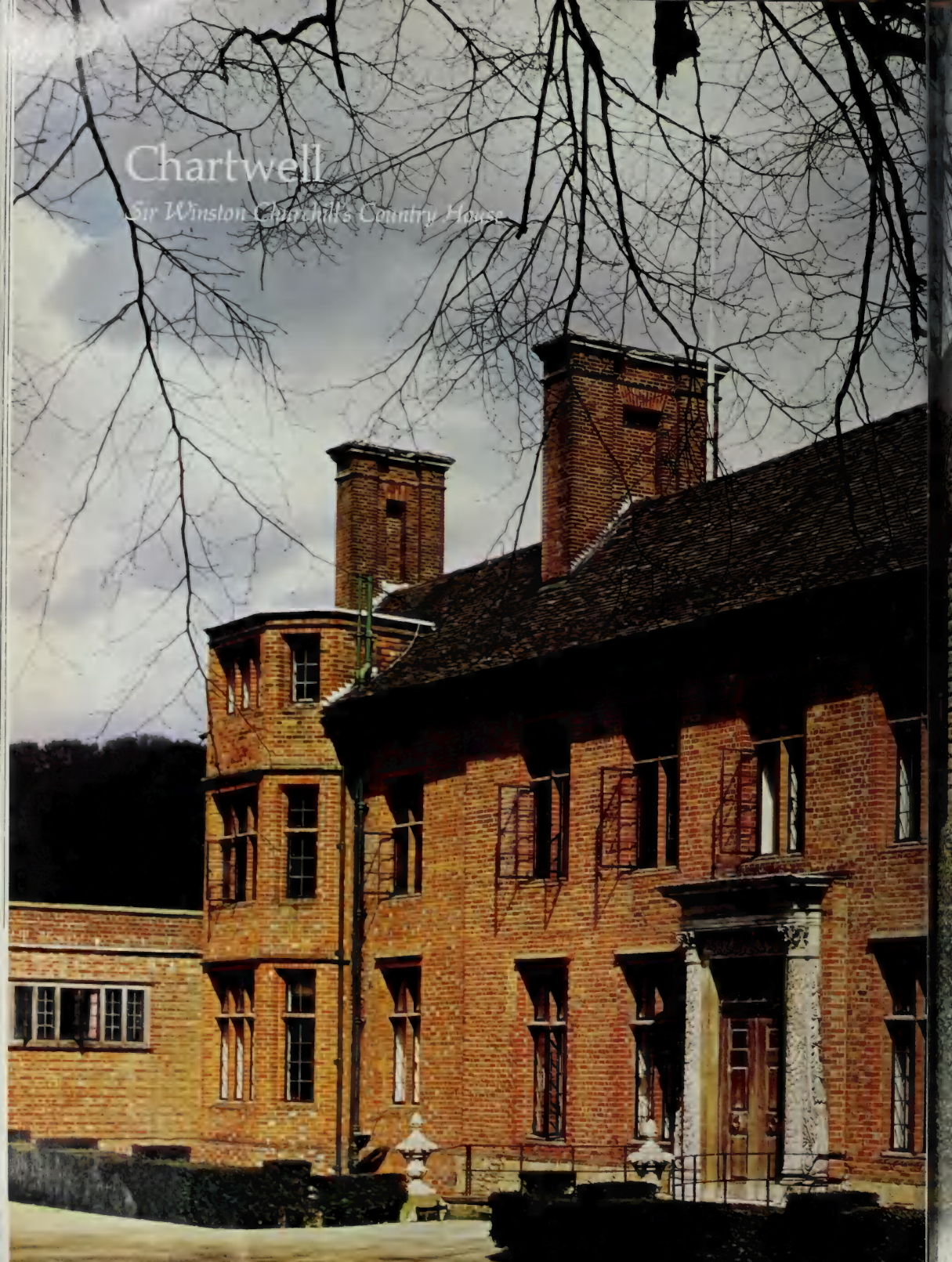
"I take new elements," he says, "and gear them to my needs, or I should say to the needs of my client."

When he installs an interior—often accomplished in a day—the usual reaction of the client is, "How did you manage to read our minds?"

"You know," the designer confesses, "I didn't really have a complete idea of what they wanted. I simply give people things I feel are beautiful. I'm not a magician. I simply do what I think is right—not what I think other people have in mind."

Or perhaps his designs, sensitive to human needs, touch a common denominator existing in all of us. □

—*Kate Morgan*


Chartwell
Sir Winston Churchill's Country House







AR LONDON, yet in completely se-
uded countryside, *Chartwell* was the
me of the late Sir Winston Church-
for forty years. It had been bought
him in a matter of three days, after
had seen it from a motor car. In
ars to come he was fond of saying, as
looked from the house across to the
eald of Kent, "I bought Chartwell
r that view." By luck, the view was
so within some twenty-five miles of
e Houses of Parliament.

Churchill was rarely at Chartwell during World War II, and the house was closed. In 1945 he decided to sell the property. However, the house was soon reopened, after a group of close friends decided that Chartwell—which had played such a prominent part in Britain's history—should be preserved for the nation. They purchased the house and gave it to The National Trust with the understanding that Churchill could live there for life.

PRECEDING PAGES: Portions of *Chartwell* date from the eleventh century, and when it was purchased by Sir Winston Churchill, in 1922, it needed considerable renovation. OPPOSITE: A wartime portrait of Winston Churchill by Frank Salisbury. ABOVE: The Studio is hung with many of Sir Winston's paintings in various stages of completion. The brandy and soda containers and large ashtray for cigars are typical Churchillian touches.

The house came to play as vital a part in Churchill's later years as it had during the 1920s and 1930s. He left





hartwell for the last time in the au-
mn of 1964, and after his death, the
llowing year, preparations were
ade to open the house to the public.
The original structure of Chartwell
very old, and the Chart Well is
lieved to feature in the Domesday
ook. When Sir Winston bought the
ouse it had been empty for ten years
d was in poor condition. The site of
e building had once been occupied
a farmhouse, which was enlarged as
Victorian mansion in the latter part
the nineteenth century. In 1922 the
ouse was dark, gloomy, full of dry
t—its façade curtained in ivy, and the
pproach one of solemn conifers, lau-
l and rhododendrons. Churchill at
nce set about rebuilding, and he saw
e potential of the locale, set on the
eep hillside with varying levels of
round. He employed the architect
hilip Tilden, and during the transfor-
ation the ivy and many of the Vic-
rian trappings disappeared from the
ont of the house, leaving the warm
d brick attractively bare.

While Churchill lived here there
ere many changes in the layout of the
ooms. In the statesman's later years,
r example, the dining room became
cinema—a series of films was always
major part of a weekend's activities—
nd one of the upstairs bedrooms was
ade into the dining room. Today the
ooms have been put back as they
ere, and the only hint that makes the
isitor aware of being in a museumlike
tmosphere are the rooms trans-
rmed to house memorabilia such as
hurchill's academic robes, uniforms
nd collection of hats. There is a pho-
graphic record of his life and some
f the gifts presented to him.

The sense of history pervades the
ouse, and the pageant of important
vents begins with the massive Visi-



A. F. Kersting

PPOSITE ABOVE: The Drawing Room features even of Sir Winston's own paintings as well s a favorite Monet. Twin Georgian mirrors lank the window above a pair of 18th-century ide tables. OPPOSITE: The oak Dining Room urniture, made to Sir Winston's own pecifications, and rush matting, add an nformal look. ABOVE RIGHT: A four-poster ed hung with moiré dominates Lady hurchill's Bedroom. A pair of urn-shaped mpire bedside tables and a Regency kneehole desk add to the period mien.

tors' Book in the hall. The book is under glass now, containing signatures of the famous visitors who signed after a summer weekend stay. There was always Champagne, cucumber sandwiches, and croquet on the lawn.

In the dining room overlooking the lawns the table is laid for teatime, as if at any moment the family might gather. Here conversation as fascinating and diverse as any in England must have been engaged in over lengthy dinners. Visitors bidden to meals included Duff Cooper, Lloyd George, Birkenhead and Beaverbrook.

Perhaps the most memorable room is the study, the room which—except during the war years—Churchill used constantly for forty years. Here he did much of his work, his writing and his thinking. The ceiling rises straight to the original beams and rafters, and the room is full of treasures and mementos and books. There are relics ranging from a piece of shrapnel to a bronze cast of Jenny Jerome of New York, Churchill's mother, to a teddy bear sent by a well-wisher and propped between leather-bound volumes.

From the study, a paneled room leads to Sir Winston's bedroom, small and rather Spartan, with a magnificent view from the bow window. Nothing was allowed to obscure this view, and even the dressing glass was designed to slide, when not in use, below the dressing table in front of the window.

When the new wing was built, five new doors linked the house to the outside—all part of the plan to create a garden that was an extension of the inside. The Churchills, to be sure, were passionate gardeners. One of Sir Winston's many paintings done at Chartwell is of a single magnolia in a glass, picked from the enormous tree that clambers around the redbrick wall at the back of the house. Actually he could reach out of his window and pick the flowers. Magnolias form the



"A day away from Chartwell is a day wasted."
—Sir Winston Churchill



posite: The Marlborough Pavilion in the rose rden, built by Philip Tilden in the 1920s, mmemorates the military victories of Sir inston's illustrious ancestor, the first duke Marlborough. above: The Golden Rose rden was the gift of the Churchill children Sir Winston and Lady Churchill on their lden wedding anniversary, in 1958.

ttern of the glazed cotton chintz in e drawing room, where in spring eat bowls of hyacinths fill the house ith their heady scent, and the log fires burn wood from the estate. In the drawing room a card table is laid for bezique, a game that in later life Churchill played for hours.

Upstairs in Lady Churchill's bedroom, the interior decoration is as unpretentious as it is throughout the house. There is beige carpeting, and the four-poster bed has furnishings of red moiré. Here, there are still handwritten recipes on a table, invitations to the Churchills arranged on the mantelpiece and always, white flowers. Elsewhere there are chairs upholstered in oyster-colored damask, and in Lady Churchill's downstairs sitting room the curtains are flowered chintz made according to her own design.

At the rear of the house there is a long terraced lawn, and the woods rise to the horizon beyond. To one side is a walled rose garden and beyond that a vine-covered loggia, ending in a pavilion, built in the 1920s. There are yew



Sir Winston's painting chair remains on the island where he came to meditate by the fish pools. The small box contained the fish food he used to feed the golden orfe.

and beech hedges in the garden and farther away from the house is Orchard Cottage, built as a possible wartime retreat and also as Churchill's studio. A path with Solomon's seal and lily-of-the-valley growing along its edges leads from the orchard to the Golden Rose Garden. Here thirty-two yellow and gold rose species are planted in the two borders running down the hill. The special garden was created nineteen years ago as the present their children gave the Churchills on their golden wedding anniversary.

It is easy to understand Churchill's great affection for Chartwell—with its huge yew and chestnut trees, its warm red brick, its lakes and velvety lawns, and beyond, the view that symbolizes the best of the English countryside. Over all is a great feeling of peace, an surely Sir Winston was more tha serious when he said, "A day awa from Chartwell is a day wasted." □

—*Elizabeth Dickso*

At Chartwell the house is open to the publi from March to November, the gardens fro mid-April to mid-October. On Saturday Sundays and holidays the hours are fro 11:00 A.M. *to 6:00* P.M. *On Wednesday and Thursdays from 2:00* P.M. *to 6:00* P.M.



"Memories" 12¾" high Limited Edition: 500 Suggested Retail: $600

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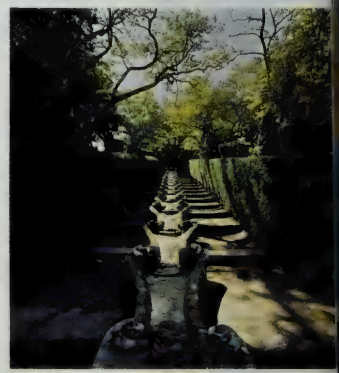
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continued from page 103

toll. Occupied by troops of seve nations and sacked by refugees, villa was stripped of nearly all treasure. Frescoes peeled and centu old trees were felled for firewood.

In this woeful state of abandon villa was found by Dr. Angelo Cant in 1953. It was his first thought acquire and restore it—an idea strong opposed by relatives of the Lante fa ily. Only after great perseverance w Dr. Cantoni able to overcome th objections, but eventually he made h point, and was named sole administ



A rivulet descends a classical scrolled flume connecting two levels of the hillside garden.

tor of the property. Dedicating himse with passion to the gigantic task restoration, he brought the villa bac to the state of splendor it had know in the lavish days of the cinquecent

Sir George Sitwell, in his book *O the Making of Gardens*, defined the Vill Lante as "a place of enchanting beau ty, a paradise of shining waters, dazzling flowers, and of gilded light. It was he who replied—three centurie later—to the polemics of San Carl Borromeo, who had denounced Gam bara's excessive expenditures.

"In truth, a garden such as that o the Villa Lante belongs to the world," wrote Sir George Sitwell. □

—*Helen Barne*

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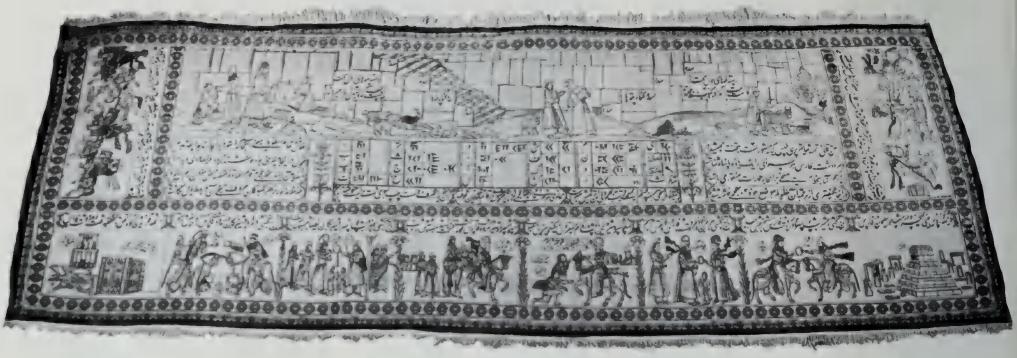
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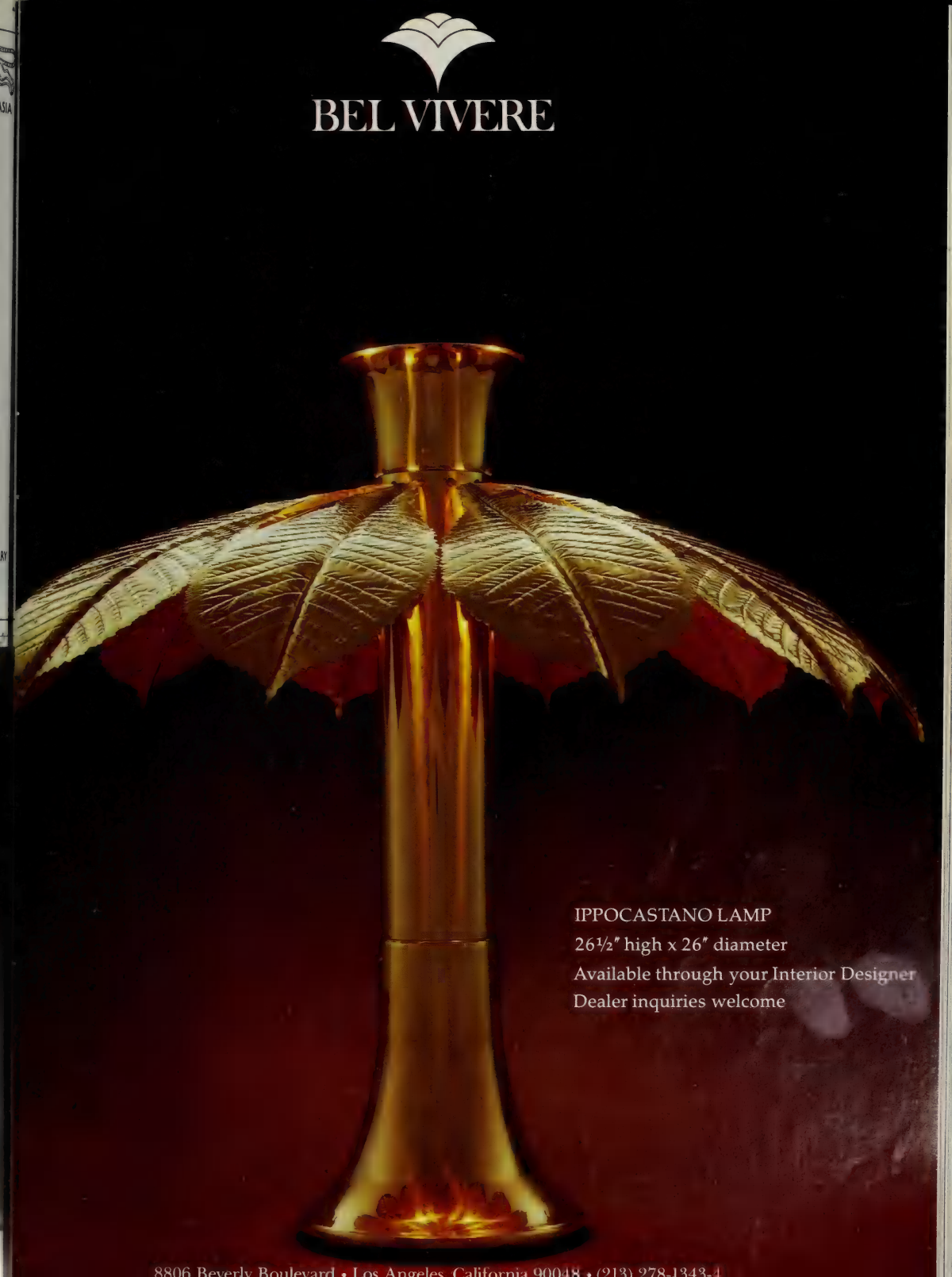
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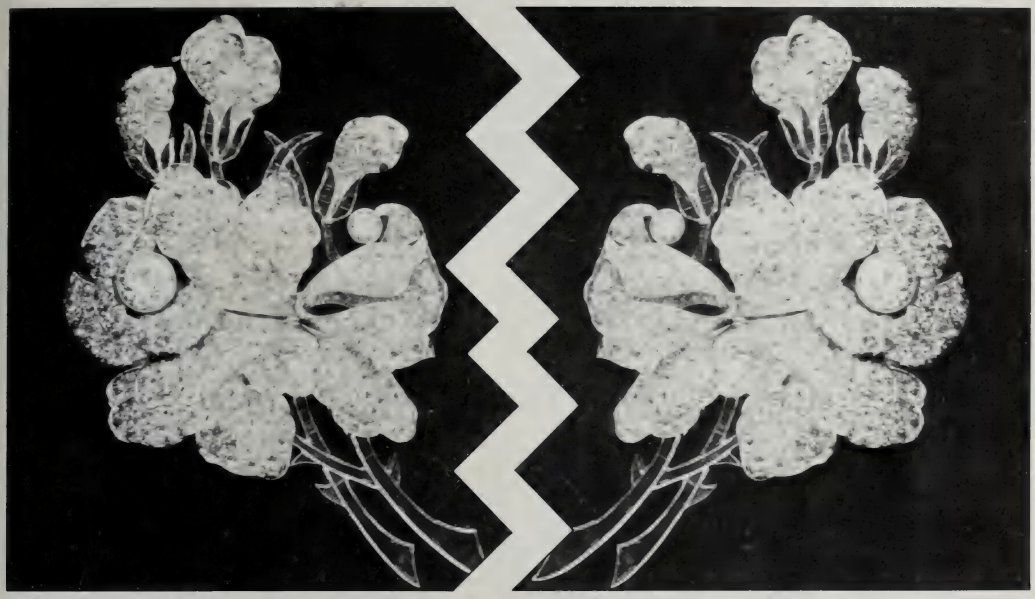
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Crystal by Baccarat

DIE WIENER WERKSTÄTTE

continued from page 124

Wiener Werkstätte; and it would b safe to say it is one of the world's gre works of domestic architecture.

The Werkstätte's reputation and in fluence were far-reaching, and in sense it became the teacher of th whole civilized world and raised Vien nese style to international importanc Its rigorously stepped forms and ex treme simplicity were a major influ ence on Art Déco in both the Unite States and Europe, and many of th buildings of the 1925 Exposition de Arts Décoratifs in Paris have bee described as being "humidors an jewelry boxes of the Wiener Werks tätte recast in gigantic proportion."

Le Corbusier, speaking for the Inte national Modern style, said, "Th objects designed by Professor Hoff mann were the most luminous achieve ments of architectonic expression refined, spiritual, lofty and bright." H added that with respect to moder design, the artists of the Wiene Werkstätte were the "true pioneers."

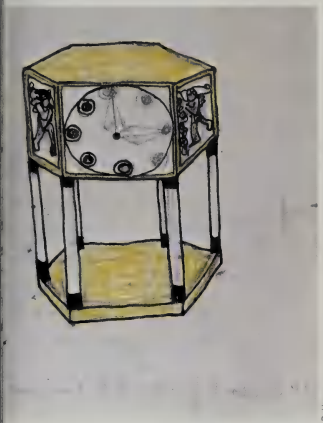
The list of artists belonging to th cooperative was by no means constan New artists regularly joined: the sculp tor-ceramist Bertold Löffler and Mi chael Powolny in 1905, Oskar Ko koschka in 1907, Egon Schiele in 191C Dagobert Peche in 1917.

World War I profoundly change the course of Viennese art. And i might be supposed that the product of the Werkstätte after 1918 would b of less interest, as vitality dwindled forms grew complicated, and orna mentation increased.

But if its later days had less bril liance and flamboyance, the early day of the Wiener Werkstätte were glori ous. An understanding of those earl days can be found in the communit of the artists' personal masterpiece the Café Fledermaus.

The pre-World War I cafés o Vienna were the artists' true homes and the Werkstätte maintained its own café and cabaret. It opened on the Karntnerstrasse, in September o 1907, and it was a "secessionist" mar vel, a small-scale *Gesamtkunstwerk*. The front bar was covered in bright hand painted tiles depicting famous Vien-

se personalities; the auditorium
hind, checkered in black and white.
erything, from the wildly elegant
eriors, down to Hoffmann's original
les and chairs and the oddly shaped
minum silverware that went on
m, was designed by the Werkstätte
ists. Each detail was extraordinary.
e programs for the opening night
luded colored woodcuts by Klimt
d Kokoschka behind covers illus-
ted by Löffler. The opening cabaret
elf was designed by Klimt,
ffmann and Moser. The Fleder-

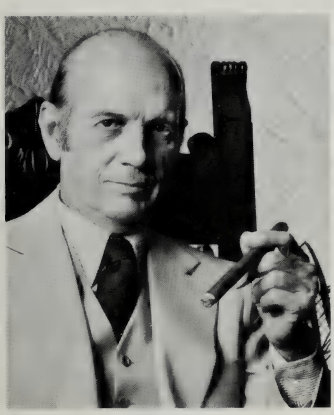


k Design, Bertold Löffler, circa 1912.
phite, ink and watercolor on lightweight
paper; 5½" x 8". Courtesy, Shepherd
lery Associates, New York.

us cabarets were the apotheosis of
ennese *Schlamperei*—that breezy
algam of carelessness and befud-
ment that typifies the Viennese
te for farcical hilarious parodies and
ires. The "unheard-of impertin-
nce," the provocative tactics, and
audience-baiting of the Fleder-
us shocked and delighted Vienna
d the rest of the world.

The Wiener Werkstätte was a
vement of brilliantly talented and
ebellious youths; and the Café Fleder-
us is a key to their art—an art that
mains both wonderful and puzzling,
th its sense of witty invention. It
nds on the divide between art and
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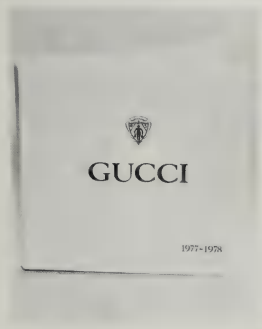
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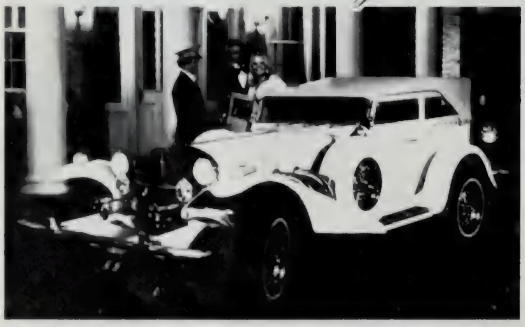
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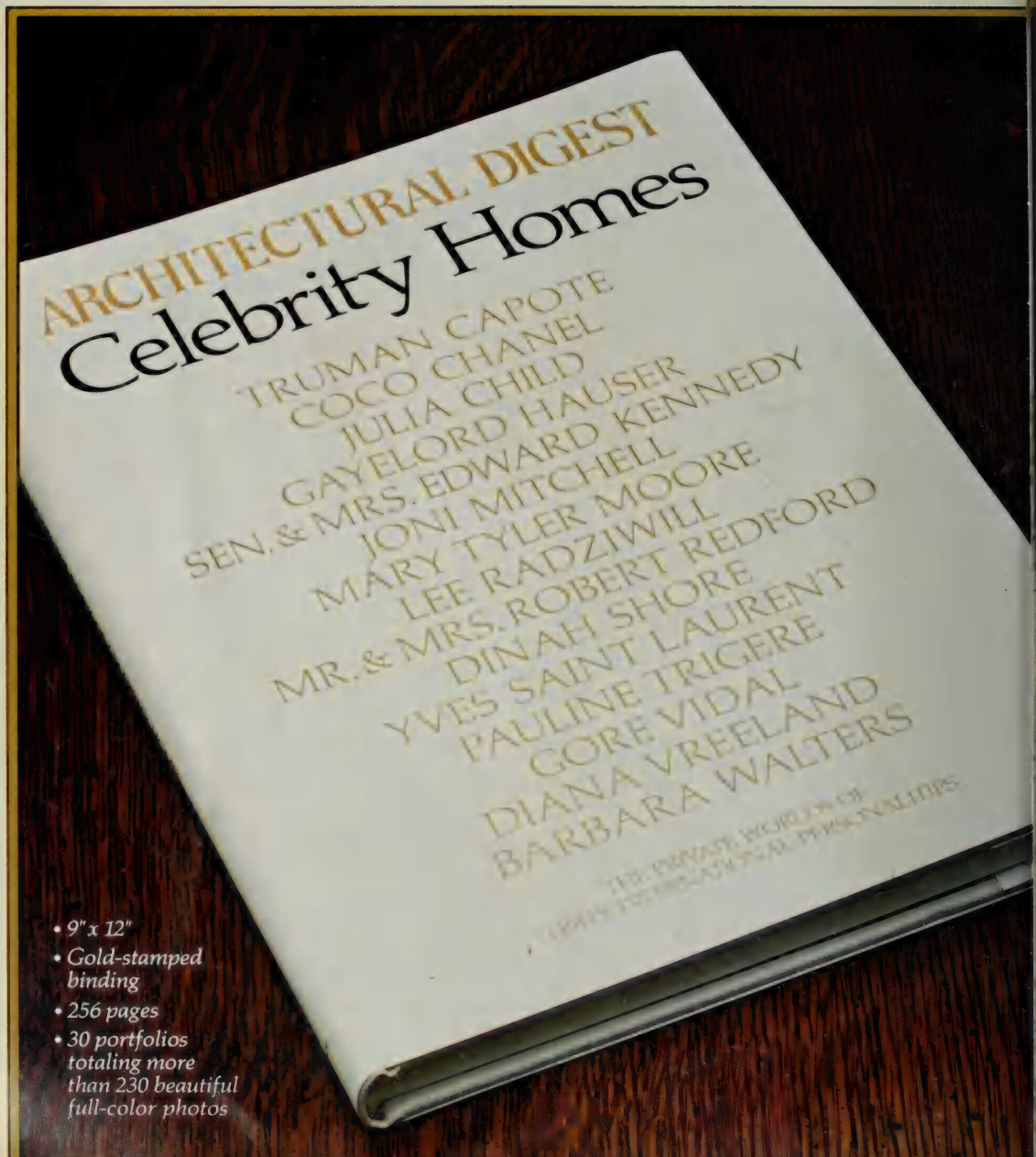
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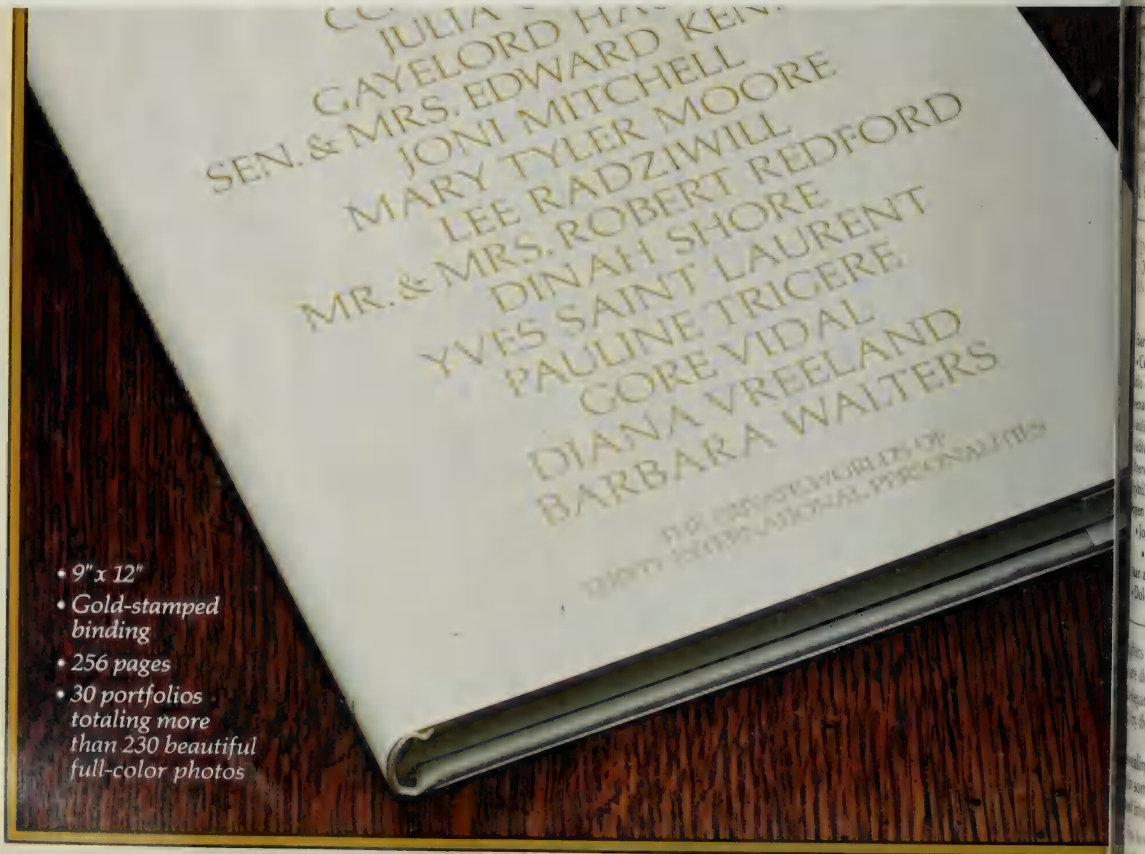
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Mentmore Towers, Sale of the Century

By Howard L. Katzander

IT WAS PLANNED as though it were a fashionable English country wedding. The marquee, in pale blue and white stripes, big enough for a thousand guests, was hung with silk-shaded chandeliers. The caterers were in a nearby tent with a sixty-foot bar, and served luncheon menus of quiche, smoked salmon, caviar and Champagne. The two butlers, turned out in their finest regalia, split a bottle of Champagne on the lawn before the great turreted Victorian castle, in honor of the event. A succession of helicopters from London airport buffeted the tents with the wind from their rotors as they settled on the terrace. A line of Rolls limousines and the latest in sports cars snaked majestically along the Buckinghamshire country roads, bringing the rich and fashionable to *Mentmore*'s last big party, given by the seventh earl of Rosebery and Sotheby Parke Bernet, Ltd., to disperse a famous Rothschild collection to the four winds.

The stories emanating from the ten-day sale are as fabulous as those about Mentmore Towers itself. The residence was built by Baron Mayer de Rothschild in the 1850s for his wife and their only child, Hannah. It was left to his daughter along with a fortune of $10,000,000 to sustain it. She married the fifth earl of Rosebery, whose ambition, it was rumored, was to become prime minister, win the Derby and marry a Rothschild. His wife's fortune certainly was of help in achieving the other goals. The sixth earl died in 1974, and the seventh earl, who practices electronic wizardry as a hobby and owns an electrical manufacturing company, has sold the collection assembled by the baron for eleven million dollars.

His mother, the dowager countess, rolled up to the marquee daily in her Daimler—except for one day when she

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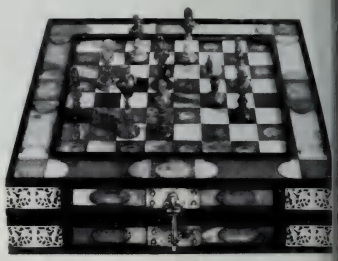
ABOVE LEFT: An anonymous private collector paid $52,000 for this rare 16th-century ivory figure believed to be that of Cosimo de Medici. It is twelve inches high and the attitude of the head recalls the bust of Cosimo by Cellini. ABOVE RIGHT: This 1730 Augsburg tortoiseshell, mother-of-pearl and *pietra dura* quarter-repeating altar clock, mounted in silver and gilt metal, was sold to London dealer R.A. Lee for $119,700.



This Sèvres milk pail was made for Marie Antoinette's dairy at Rambouillet. Dating from 1787, it brought a record price of $103,000.



This Sèvres partial dinner and dessert service is of a pattern produced for Emperor Napoleon III, although some of the pieces may have been made for a service commissioned by Louis Philippe but not delivered. It brought $8,721.



Edward Mannheimer, a Zurich dealer in a objects, paid a record $89,000 for this rare 17th century North German amber games board



This set of circa 1650 classical Florentine figure of *pietra dura* in the manner of Francesco Moch brought $68,000. Each is ten inches high



This rare Louis XV singing-bird orange tree automaton is signed *Richard rue des Prouvaires à Paris* and dated 1757. The birds' songs are provided by a small pipe organ of thirteen lead pipes and a wooden bellows, and include seven tunes. The enameled metal tree has green leaves and gold oranges with white Vincennes porcelain orange blossoms. The two birds are perched among the leaves. It was bought by a London-based Teheran dealer for $154,000.

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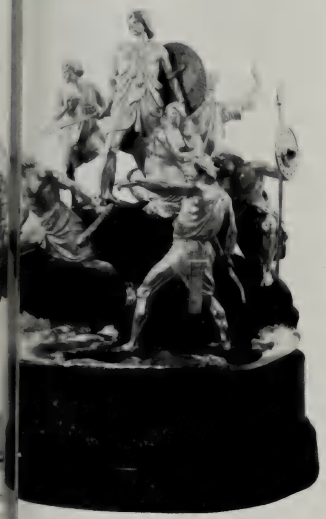


This model of a dwarf in 17th-century attire reputed to be an image of Sir Jeffery Hudson, t dwarf of King Charles I and Queen Henriet Maria. It was purchased by a London dealer f $18,810, over twice the estimate of $8,00

had a horse running at Newmarket and sat in the front row, the famil collie at her feet, chortling at the price brought by some of the treasures an entering the results in her catalogue The earl himself served as electrician switching on lights for the TV crews checking the wiring when the mike went dead just as Peter Wilson Sotheby's chairman, was waiting t start the sale. The red-haired countess four lovely daughters and the eight year-old who will be the eighth earl o Rosebery, were daily visitors.

Now it is all gone: the doge's thron (and cap); the forty French eighteenth century commodes (each guest roon had one, its marble top cut out t accommodate a basin and water taps Mentmore was the first stately home equipped with running water); the life-size model of Sir Jeffery Hudson palace dwarf of Charles I, in seven teenth-century costume; the *secrétaire* made for Marie Antoinette by J.H Riesener, found in a coal bin; the rare Louis XV orange tree automaton with its singing bird, signed *Richard rue des Prouvaires à Paris*, in 1753; and ten marquetry *bureaux* Mazarin.

As the sale progressed through the

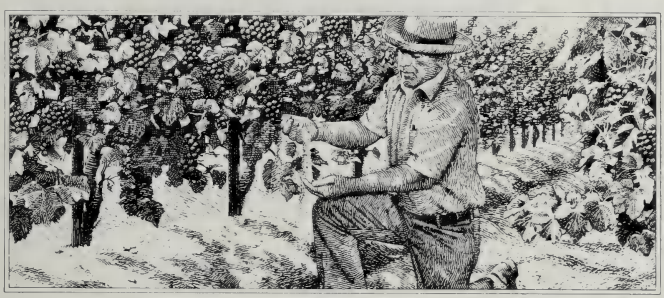


ord price ($22,230) for a piece of Victorian
r was paid for this silver and bronze center-
, the Brighton Cup, Brighton Races, 1869.

catalogues, setting new records
y day, each lot shown in close-up
losed circuit TV, each bid simul-
ously translated into six curren-
on an electronic tote board, it
me more and more apparent that
ain was losing a substantial part of
artistic heritage and would lose
e as the contents of other stately
es go under the hammer. Only
of the more important items in the
went to an English collector—he
$103,000 and $77,000 for two
es milk pails, not quite a pair,
le for Marie Antoinette's dairy
at Rambouillet.

riginally estimated at seven mil-
dollars, the furnishings of the
se brought a record eleven million
ars. All that remains to be sold is
house and its park of several hun-
acres. The house is being offered
uyers by Sotheby Parke Bernet's
estate company, the asking price
ing upward from two million dol-
, depending upon how much of the
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bargain price if you can think of
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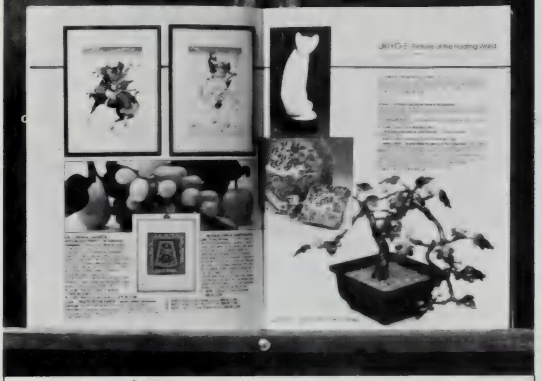
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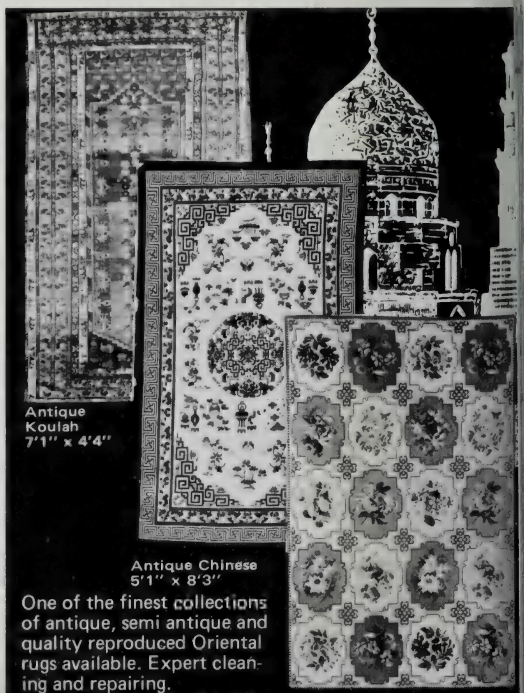
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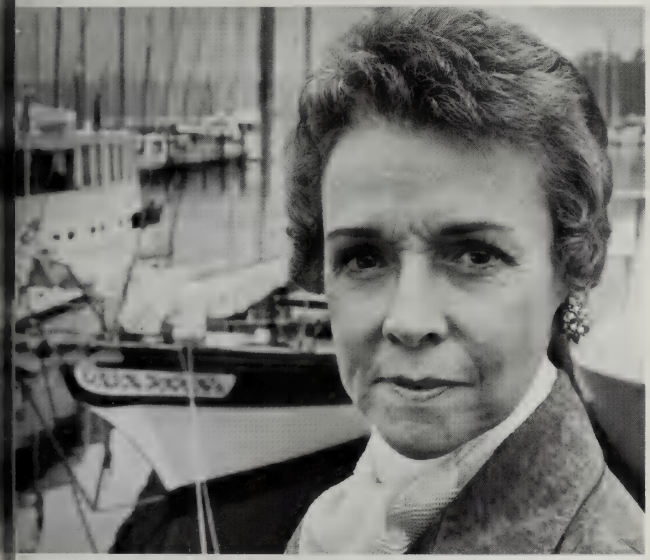
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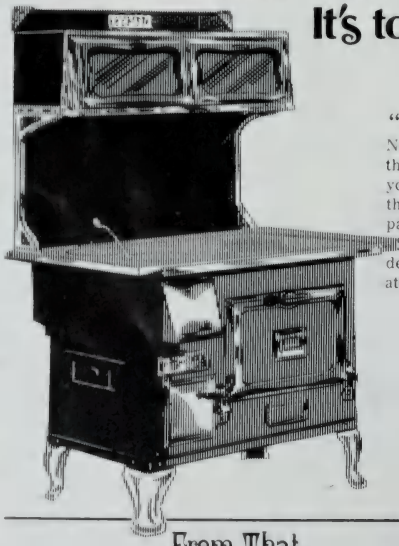
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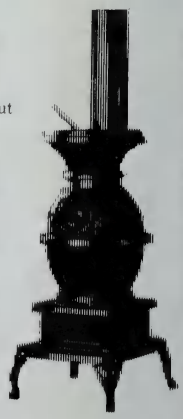
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IN THE SHOWROOMS

The New Warp-Print Weavings
By John Loring

A TASTE FOR SILK WARP PRINTS was undoubtedly the one thing Mme de Pompadour and the Balinese tribal ladies of Peregingsingan had in common. A favorite of societies as diverse as the court of Louis XV, the tribes of the Sunda Islands, the nomads of Uzbekistan and the Mayan Indians of Guatemala, 1960s London hippies and Pop stars, and now our own design fabric houses, the gently and irregularly blurred edges of warp printing's many patterns are again fashionable, as the hard-edged geometries of interior design soften and give way to a looser, less formalistic and more lyrical look. The process of preprinting warp is both the most sophisticated and most primitive form of fabric design. Its origins are prehistoric; its appeal over the millenia is undiminished.

Sophisticated Silk Warp Prints

"Warp print" is a somewhat misleading term. As the process originated in Bronze Age cultures, warp threads were tied off and then were dyed, not printed, before weaving. Only in the mid-eighteenth century did printing as such enter the picture, when the silk makers of Lyon refined the process to create the elaborate, beribboned floral motifs beloved by Louis XV's voluptuous, young and stylish mistress, Mme de Pompadour.

By today's methods, warp is put on the beam of a loom, then unrolled on a table and handblocked or screened with designs. Once printed, the threads are rewound onto the beam. The slight movement of the patterned warp in weaving causes the printed design to "blur."

The extreme sophistication of printing techniques of modern fabric houses like Scalamandré allows a production of sumptuous silk warp prints in not only a seemingly limitless range of design and color but also in quantities that would astound the ladies of Bali.

The Magical Powers of Ikats

More basic ikats are woven throughout Bali, Java and Sumatra and the Lesser Sunda Islands, as well as in parts of the Philippines. The happy and gifted tribes of those idyllic cultures traditionally divide their time between three interests: control of "the spirits," to ensure an adequate food supply; veneration of ancestors; and physical pleasure. The magical powers of their ikats have a prime role in the department of spiritual appeasement; but, from the number of fine ikats recently appearing on the American market for use as wall hangings or upholstery material, it could legitimately be suspected that their interest has veered to a more modern control of the spirits, to ensure an adequate money supply.

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continued from page 162

Pillowry in both New York and Los Angeles, Gord
Bishop and Artweave in New York, and Gump's in S
Francisco— East Indian ikats come in a variety of robu
elegant patterns and natural colors. Among the finest a
the *t'nalaks* of the T'boli tribe of Mindanao, woven fr
the fibers of the abaca plant in traditional tie-dyed blac
earth reds and indigos, in motifs of stylized trees, shiel
snakes, men, birds and houses. The *t'nalaks* were orig
nally used as dowry exchange in tribal marriages a
occasionally have brass rings attached for added luck

Ikats are woven in a variety of patterns: "Ancie
Indonesian" ikats are woven in simple patterns th
developed naturally from the technique of the craft itse
The comparatively complex *S*-shaped spirals, huma



The screen print *La Seine*, by First Editions Wallcoverings and Fabrics, i
available on either vinylized paper or toile.

figures, and ruggedly asymmetrical animal figures wer
introduced as recently as 750 B.C., by the Dong-Son,
culture that reached the islands from southern Russia vi
Vietnam. The Dong-Son influence might also have ex-
tended to Guatemala, where Mayan Indians in the vil-
lages around Lake Atitlán still weave indigo and white
ikats with Dong-Son-like motifs. The more graceful and
refined ikat patterns originated in China during the late
Chou period in 600 B.C. And another type, the geometric
florals and stylized plants—of obvious Indian origin—
were added in the early A.D.s, when the islands were
considered a part of the Hindu-Buddhist world.

The pure *Pompadour* taffeta look is at its best in First
Editions Wallcoverings' bright and beautiful screen print
La Seine, on either vinylized paper or toile. Its full-blown
floral stripes and meanders in that wondrous shade of
crimson pink known as "pompadour," in honor of the
lady who was so fond of wearing it as well as decorating
with it, are resplendent with contrasts of cerulian blue
and hunter's green—a fresh, joyous, jubilant print. Also at
First Editions and again on paper or fabric, their big,

continued on page 166



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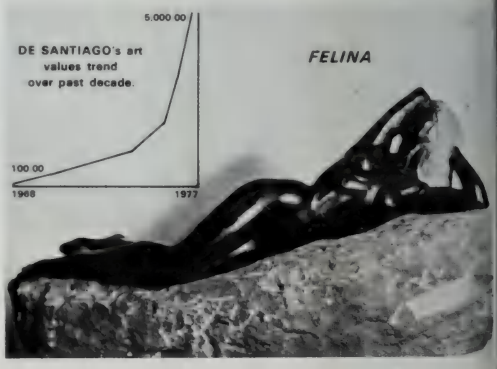
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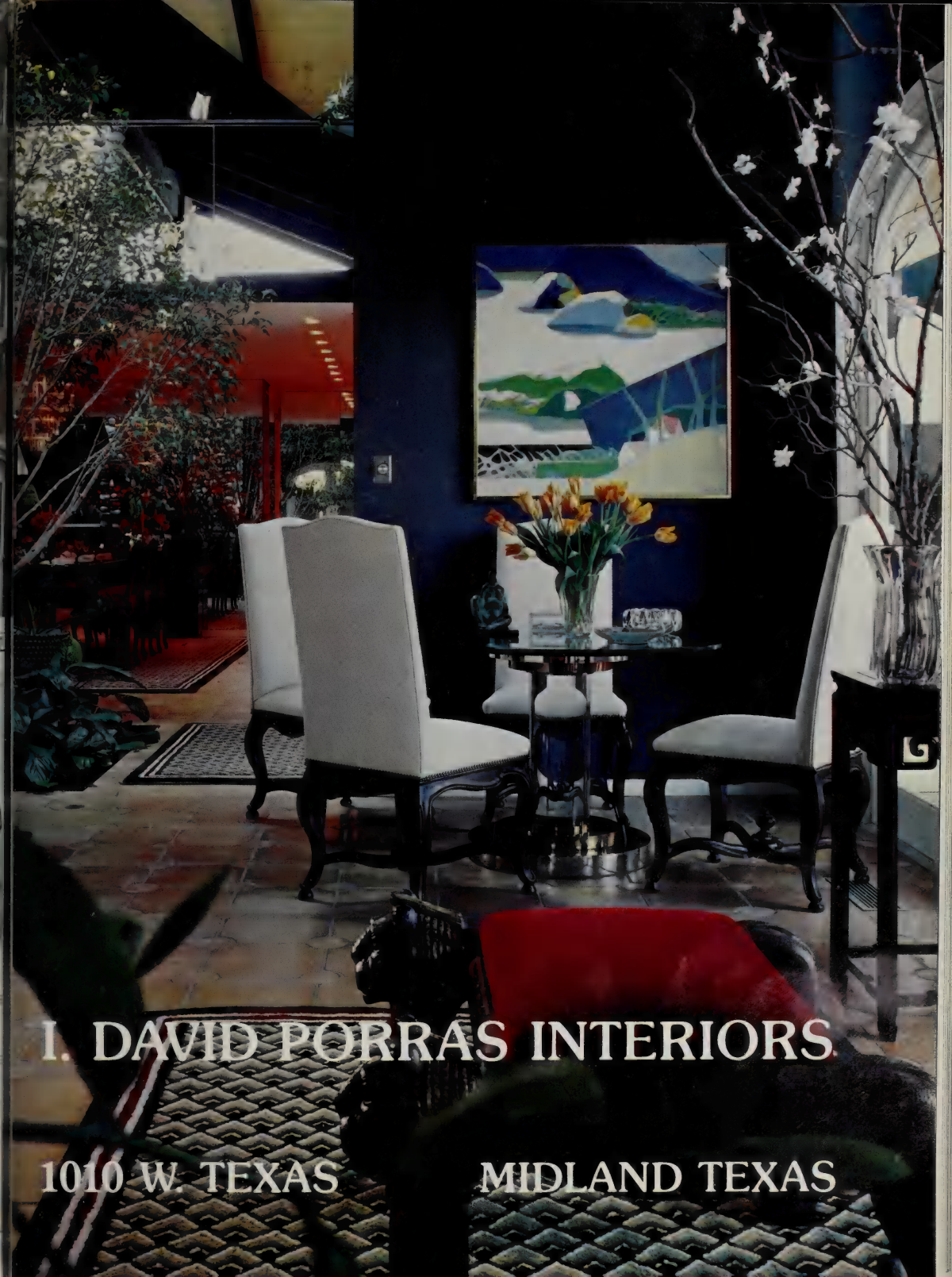


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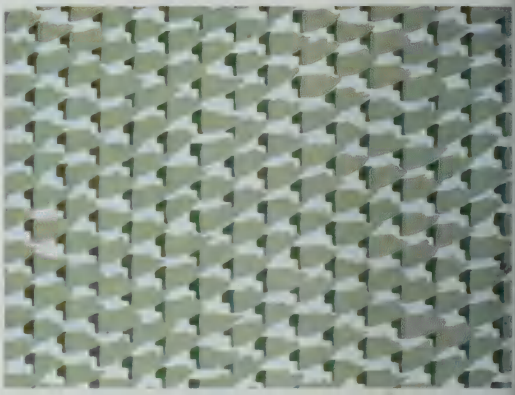
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continued from page 164

long-leafed, pink and blue tulips of *Lyon* on an ochre ground in the vertical line drawing of warp print design have strong aristocratic echoes of Jaipur weavings mixed with touches of Art Nouveau exoticism that would not be expected of the silks of Lyon.

Among the finest adaptations of warp print designs is a series of small-scale and simply colored prints at Hinson that have the soft-edge, soft-color and loose "texture" drawing that give warp print designs their appeal (and for which Hinson is famous). The fastidious and fascinating use of tiny light and dark contrasts in *Tita*, and the larger, but still small-scale, stepped pattern of *Kevin*, both derive directly from the most ancient and enduring motifs of Uzbekistan's early warp designs of technical origin. Both



Hinson & Company's *Tita* is one of a series of small-scale warp print designs. Its pattern is derived from Uzbekistan motifs.

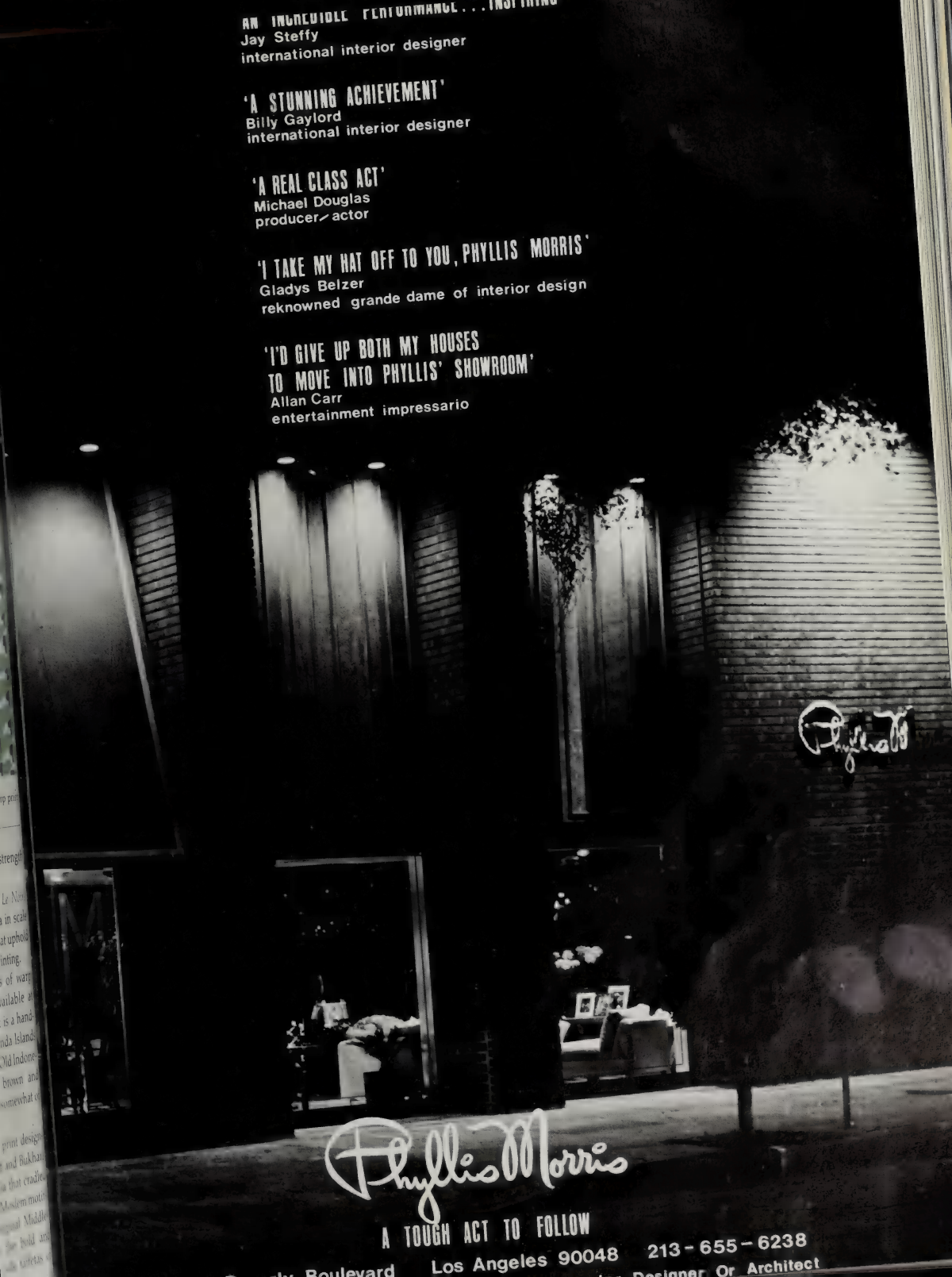
are singularly attractive blends of considerable strength and of an assured quiet elegance.

Bringing the story back to France, Hinson's *Le Notre* reduces the meanders of watered striped taffeta in scale and draws them with gently blurring verticals that uphold and update the timeless fascination of warp printing.

A near-complete range of reproductions of warp prints, some woven, some printed, are available at Brunschwig & Fils. Their *Chapan* cotton print is a handsomely accurate reproduction of the best Sunda Islands design, in charcoal and rust, combining both Old Indonesian and Dong-Son motifs. Also fine in brown and peacock or indigo and light blue, it takes on somewhat of a more Mayan look in indigo and red.

Brunschwig features a number of warp print designs faithfully taken from the silks of Tashkent and Bukhara in Uzbekistan, the area of southern Russia that cradled the Bronze Age Dong-Son culture. These Moslem motifs enjoyed immense popularity in their original Middle-Eastern form during the 1960s when the bold and glorious red, purple, green and yellow silk taffetas of

continued on page 170


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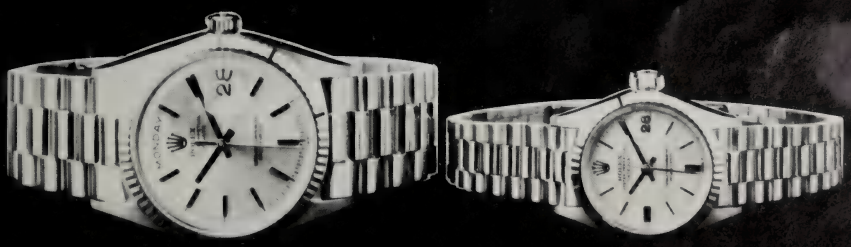
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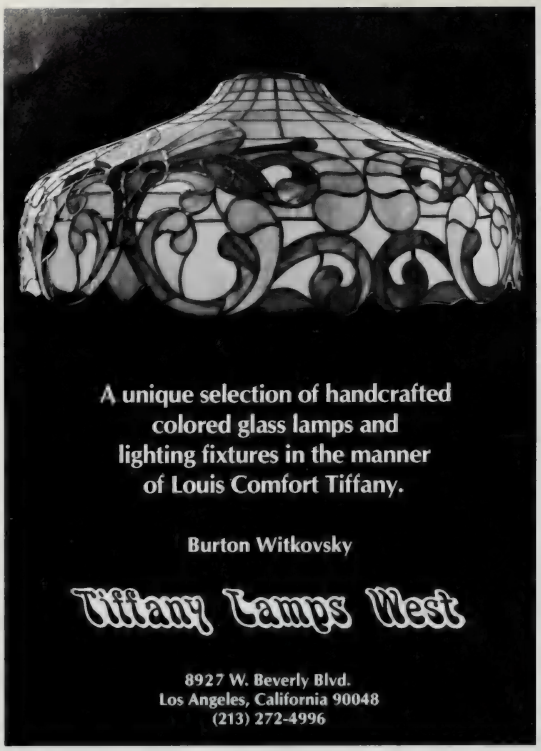
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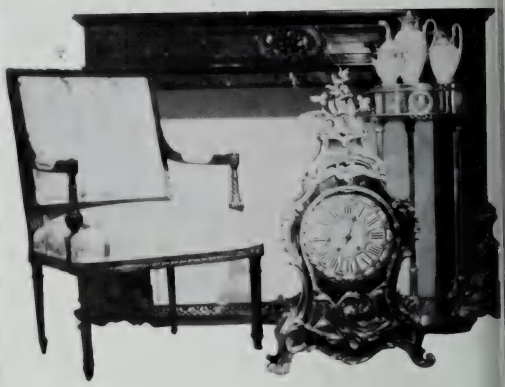
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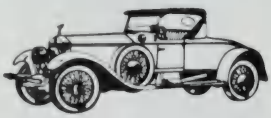
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Uzbekistan were brought back to the West from the markets of Kabul. Brunschwig's *Bukhara* linen print is faithful to its prototype in big stylized trees and pine cones in indigo, red and yellow on natural, and a bit Westernized but strongly appealing in brown, green and beige. Their *Kabul* comes in a linen and cotton print as well as a woven silk warp print in bands of the simple stepped zigzags so familiar in Caucasian rug and fabric design. *Kabul* is simple, subtle and sensuous in coral, pink and yellow silk. In the printed union cloth line it runs from a stark black and rust through a brash, smashing aniline purple and fuchsia on to an ultimately fashionable faded aqua and beige.

Regal Louis XV warp print motifs make their flowered and beribboned appearance in the very elegant *Celadon Peony* taffeta at Brunschwig, or the soft, sober, meandering reverse curve and loose chevron bands in red or blue on natural, of *Toile de Vence* linen.

THE T'NALAKS WERE USED AS DOWRY EXCHANGES IN TRIBAL MARRIAGES.

The internationally famous designer Leslie Tillett has long been a specialist of warp printing, and I. D. International Fabrics and Wallcoverings now has the new Tillett collection of seventeen silk warp print designs in sixty-five colors and two- or four-ply weights realized in Korea. Of the warp printing that has recently become an important part of Korea's silk industry, Tillett says, "Rumor has it, it's an age-old Korean art that I taught them." Old or new, the designs, taken mainly from ceramics and other Korean art in the Seoul Museum, are a splendid massing of Oriental fish, bird and flower motifs seen through the eyes of this extraordinarily imaginative American designer.

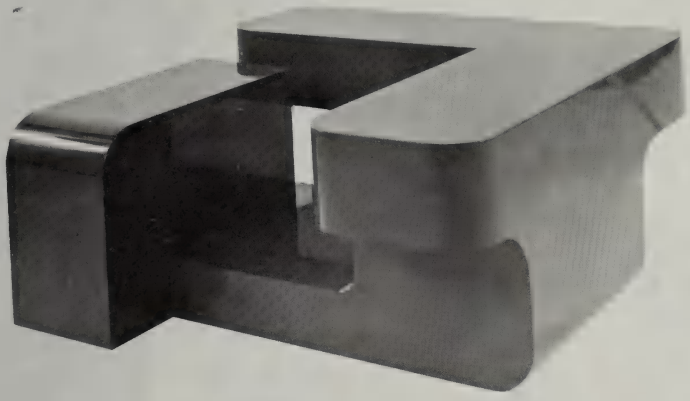
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Schumacher has put warp printing to most unusual and excellent use in a collection of sumptuous wallpapers covered in actual printed warp threads. This line of unwoven printed warps-cum-wallpapers is tactile and terrific in the updated classic design of *Balkan Flame*, a rich *point d'Hongrie* in browns, rusts, ochres, grays, and blacks; *Bamboo Floral*, in bright and honest greens, browns, and yellows on white; *Brentwood*, a prize fruit-tree motif in blue or yellow and ochre on white; and a *Chateau Damask* that happily deformalizes a design as classic as its name aptly implies.

Schumacher also has a truly great and authentic cotton warp print in their Williamsburg Restoration line. A trellised medium-scale geometric in pale basic colors on natural, and named *Williamsburg Tie Dye*, it has solid sophisticated elegance and the unsurpassed quality of true tie-dye warp prints, of which it may be the only authentic one made in this country. □



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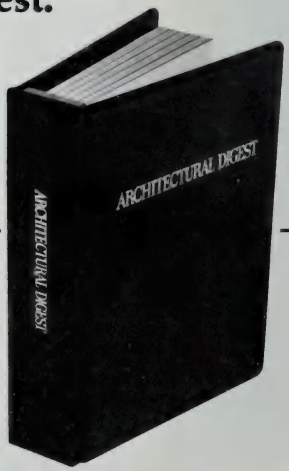
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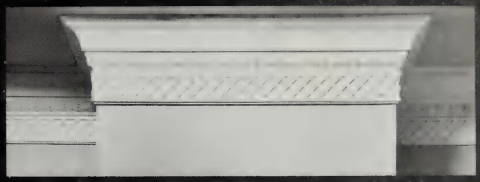


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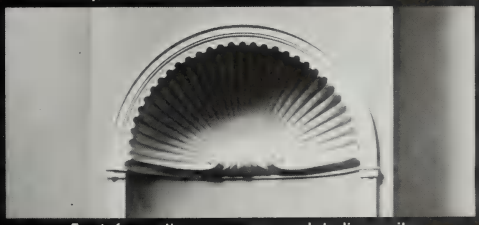
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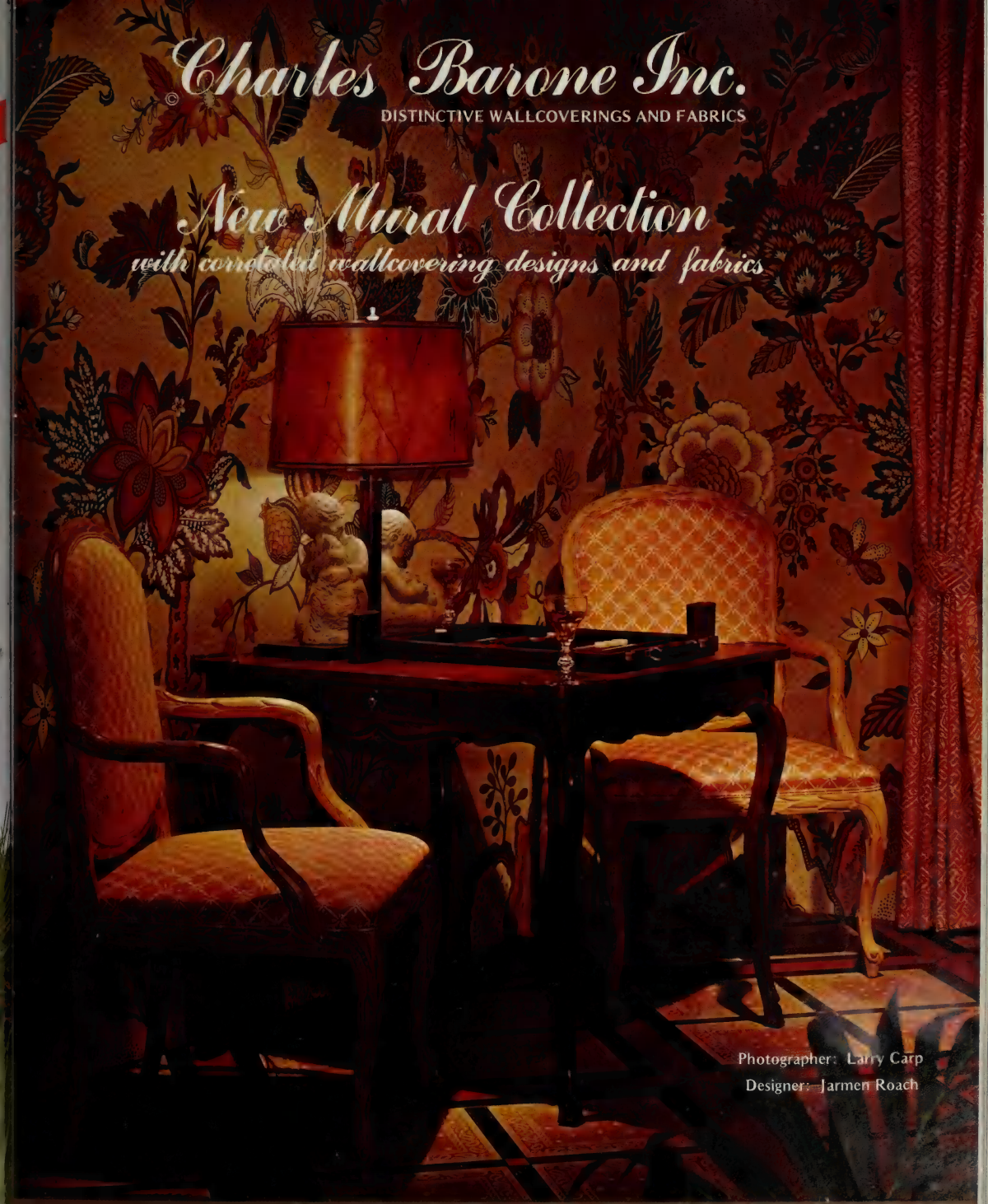
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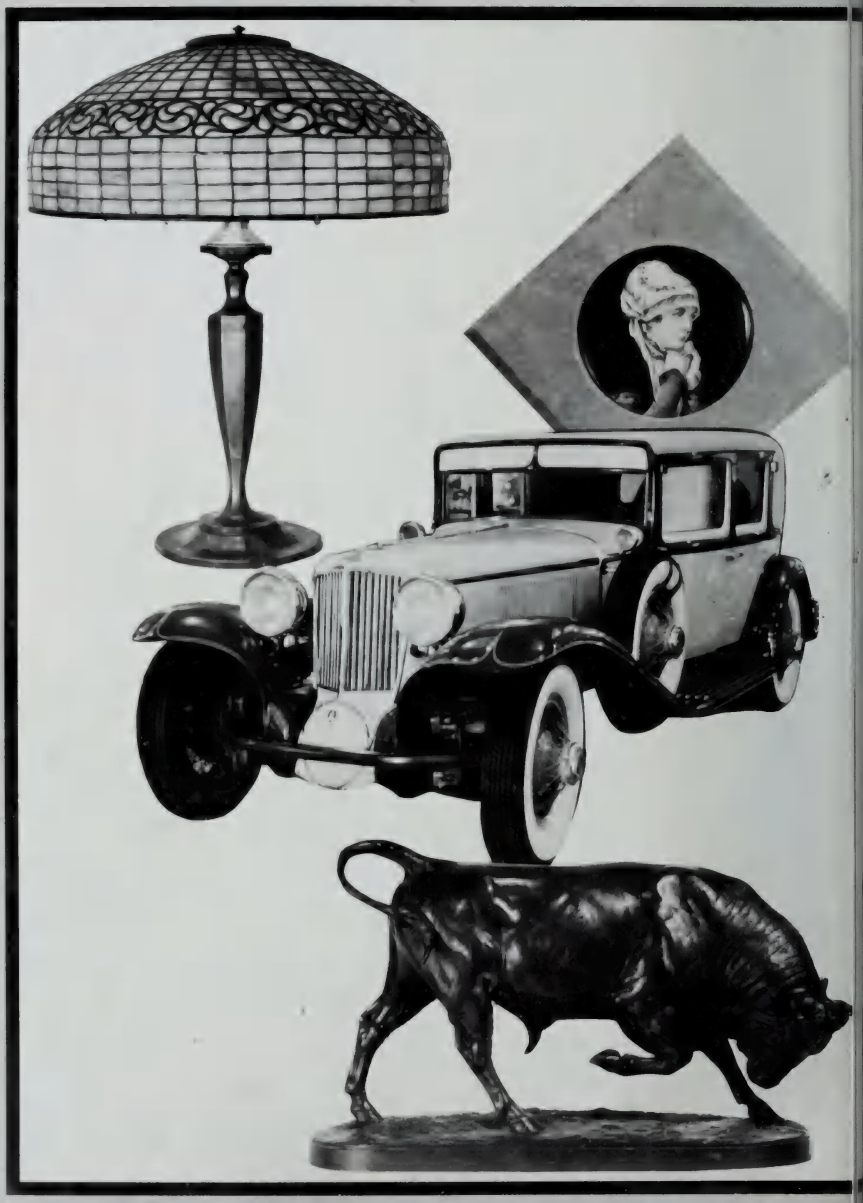
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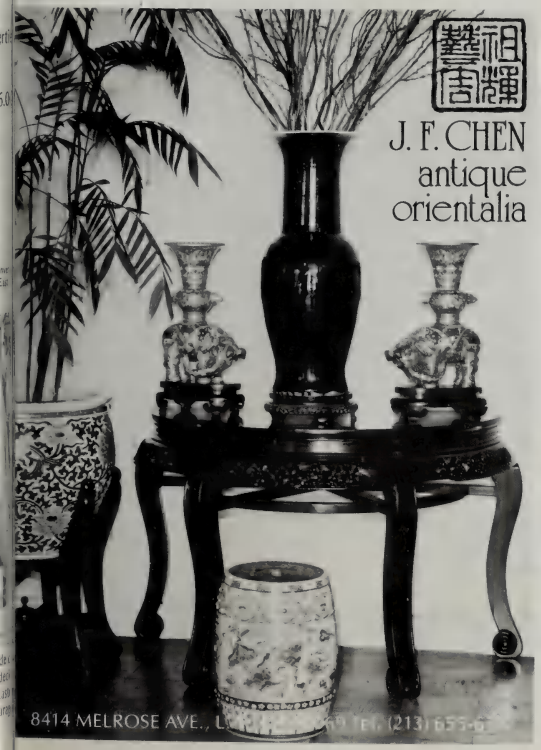
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The rugged cliff juts out into the transparent teal blue the Pacific, roiling whitecaps forming a collar around rocky base. Above, there seems to be a park: Tall trees row changing patterns across velvet lawns; smooth ths curve past breathtaking views, plots of flowers, nds where brilliant *koi* flash. It's called *Resort Point,* so rely this is some sort of public recreation area. But no—ere is a house, and a most unusual one. Is it possible at this 1.9-acre triangle of ocean-view property holds a ivate home? Yes. And it's available to you now.

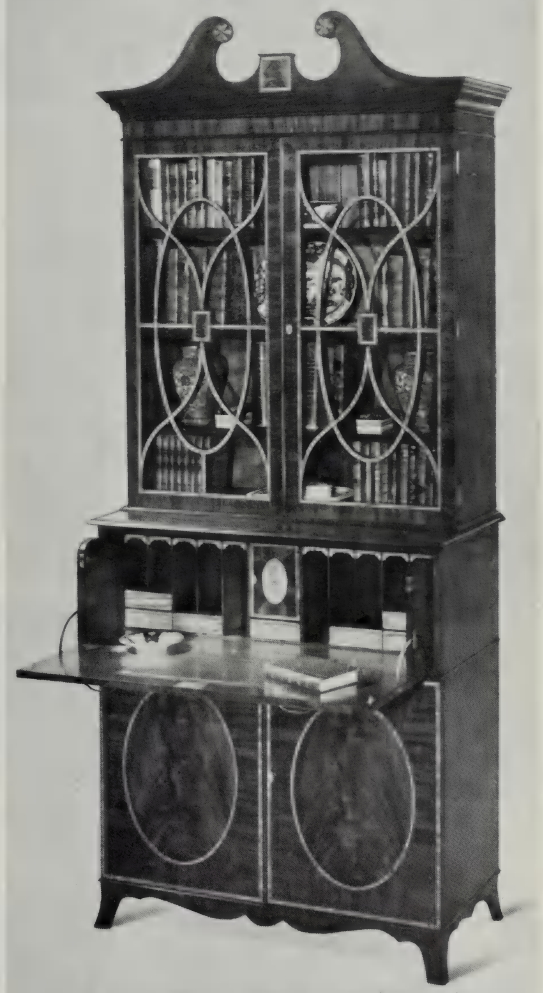
Views are what the house at Resort Point is all about. here is the view past the parkland to another jutting iff; the view straight out to sea; the view of the Santa lonica Mountains across the bay. The handsome ucco-and-tile building is designed in an angled semi-rcle, to take advantage of all of them in unique ways: he bar, for instance, is in a hexagonal observation tower, hich was handbuilt by a Norwegian ship's carpenter. side the house are Mexican quarry tile floors, extensive ood paneling, large fireplaces in the living room and mily room. Like many contemporary homes, there are umerous built-in features: cabinets, nightstands and esks, in the six bedrooms; buffet with drawers for linen d silver, in the dining room. Outside, there is a circular iveway, with parking for numerous guests; a large eated pool with Jacuzzi; a heat-controlled aviary. But no ritten description can do this remarkable house justice. ou must smell the flower-scented sea air, see the dense eenery that cascades down one side of the cliff, revel in e incomparable vistas. Or simply decide to make this iangle of paradise your home. It's $750,000 from Mary ne Stephenson, Roberts Realty, 916 Silver Spur Road, olling Hills Estates, California 90274.

Manhattan

Does a New York apartment qualify as a private welling? When it has twenty-one rooms and encom-asses three entire floors, I would say that it does. Views so are a major feature of this outstanding East River ooperative—especially by night, when the diamondlike

continued on page 180

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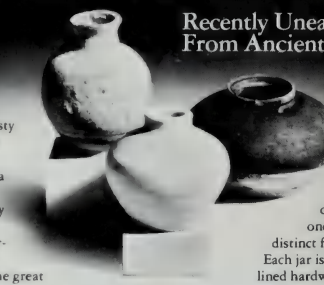


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* Egyptian Cat – Louvre, Paris

continued from page 177

glitter of skyscrapers and bridges is reflected in the midnight blue water. But the apartment itself is so spectacular that it may take you a while to notice the views.

Immense ceilings, molded and decorated, give a sense of infinite space. Fireplaces, marble stairways, doorways and pillared bibelot shelves are regal in their dimensions. Marble and antique parquet floors reflect crystal chandeliers. This is an oasis of eighteenth-century European elegance somehow transferred to modern East Fifty-second Street. I will tell you only a few of the details. There is an exquisite entry gallery, which opens to the magnificent two-story ballroom; a sun-filled family room and private apartments; two large libraries, on separate floors; a chef's banquet-capacity kitchen, with double

THIS IS AN OPULENT VILLA, SUPERBLY DETAILED.

ranges, double sinks, butler's pantry, walk-in freezer; also a servants' dining room. "Upstairs, Downstairs," indeed! There are such conveniences as dumbwaiters to all floors, in-wall air conditioning, temperature-controlled wine closet, and a stereo system with speakers throughout the triplex. In short, this is a spectacular residence suited to, perhaps, a diplomat's life, where gala occasions are interspersed with the need for complete privacy. Maintenance charges are $3,915 per month; $500,000 from Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York 10021.

Palm Beach, Florida

Where but in Palm Beach would you find a classically elegant eighteenth-century house set like a rare piece of white jade on 1½ emerald green acres—a glorious background of lush lawns, brilliant tropical shrubs, fruit trees, formal gardens and tall hedges? This is an opulent villa, superbly detailed. Grecian columns frame the entryway, pool pavilion and *grand salon*. Gleaming white marble floors sweep through majestic rooms and are repeated in the pavilion, with its carved paneling and fan mantel over the bar. High ceilings have molded decorations, tall windows are elaborately draped. This is a house in which Jefferson and his peers would have felt at home.

The fifteen rooms include *grand* and *petit salons*, three master bedrooms and baths, a formal dining room with exquisite chinoiserie wallpaper, staff rooms, a professionally appointed kitchen and pantry. There is a luxurious pool, guest quarters in the pavilion, servants' quarters. Totally private, this unusual estate is still within minutes of the shops on Worth Avenue, and Palm Beach's noted country clubs, hotels and restaurants. The finest Atlantic Coast beaches and Lake Worth are just one block away. A remarkable property for $1,100,000, it too is available from Sotheby Parke Bernet International Realty Corporation. □



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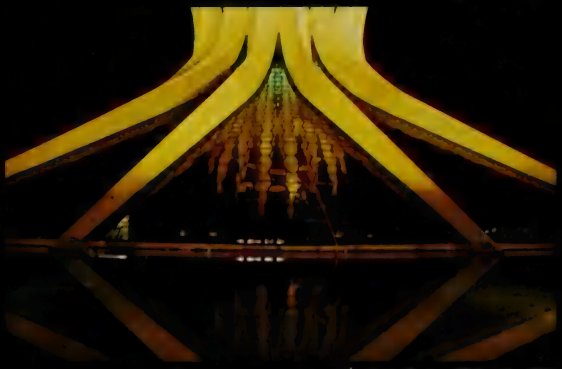
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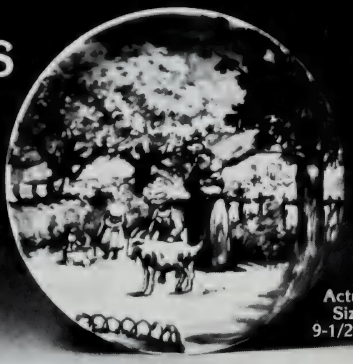
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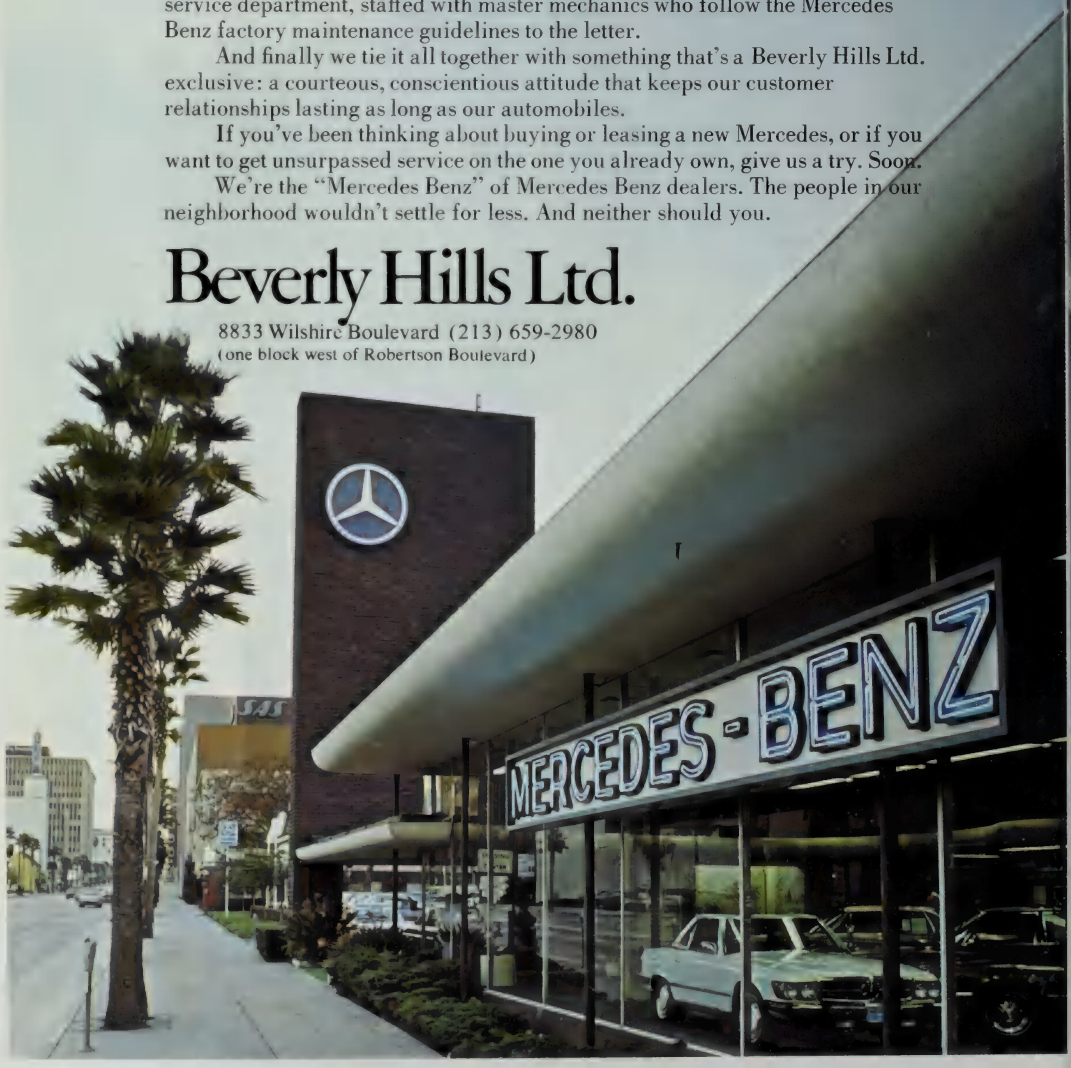
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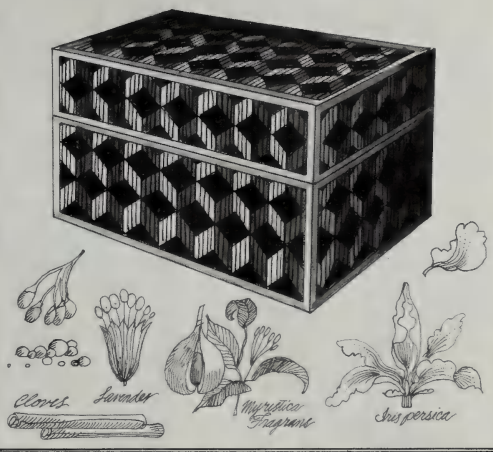
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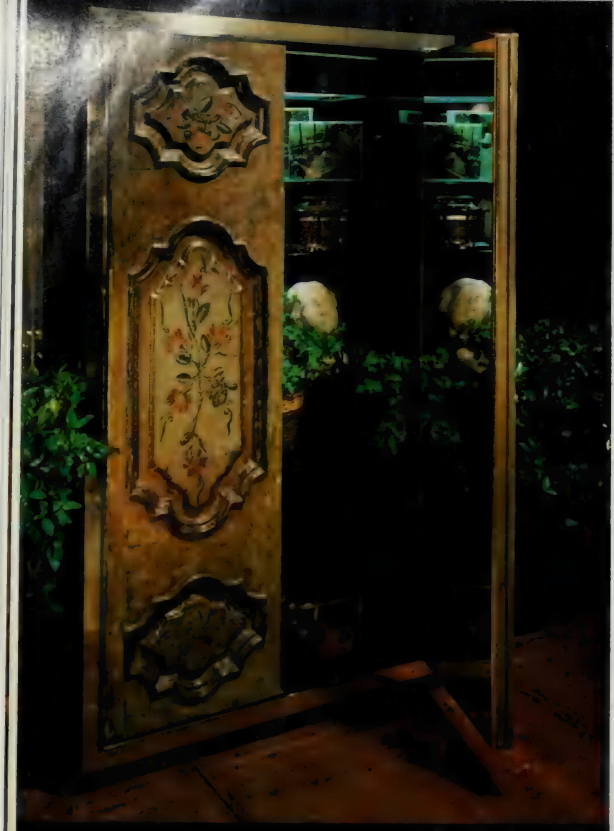
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Cover: A two-room apartment in Los Angeles designed by Anthony Machado.
Featured on page 98.
Photographed by Leland Y. Lee.

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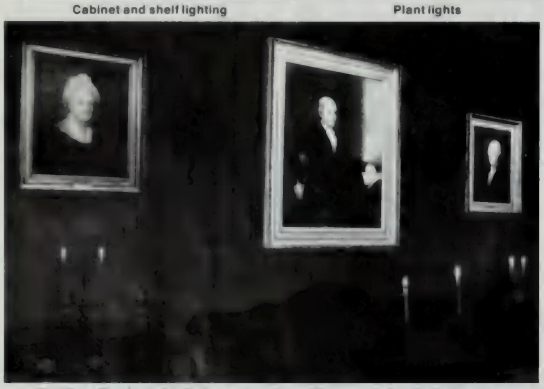
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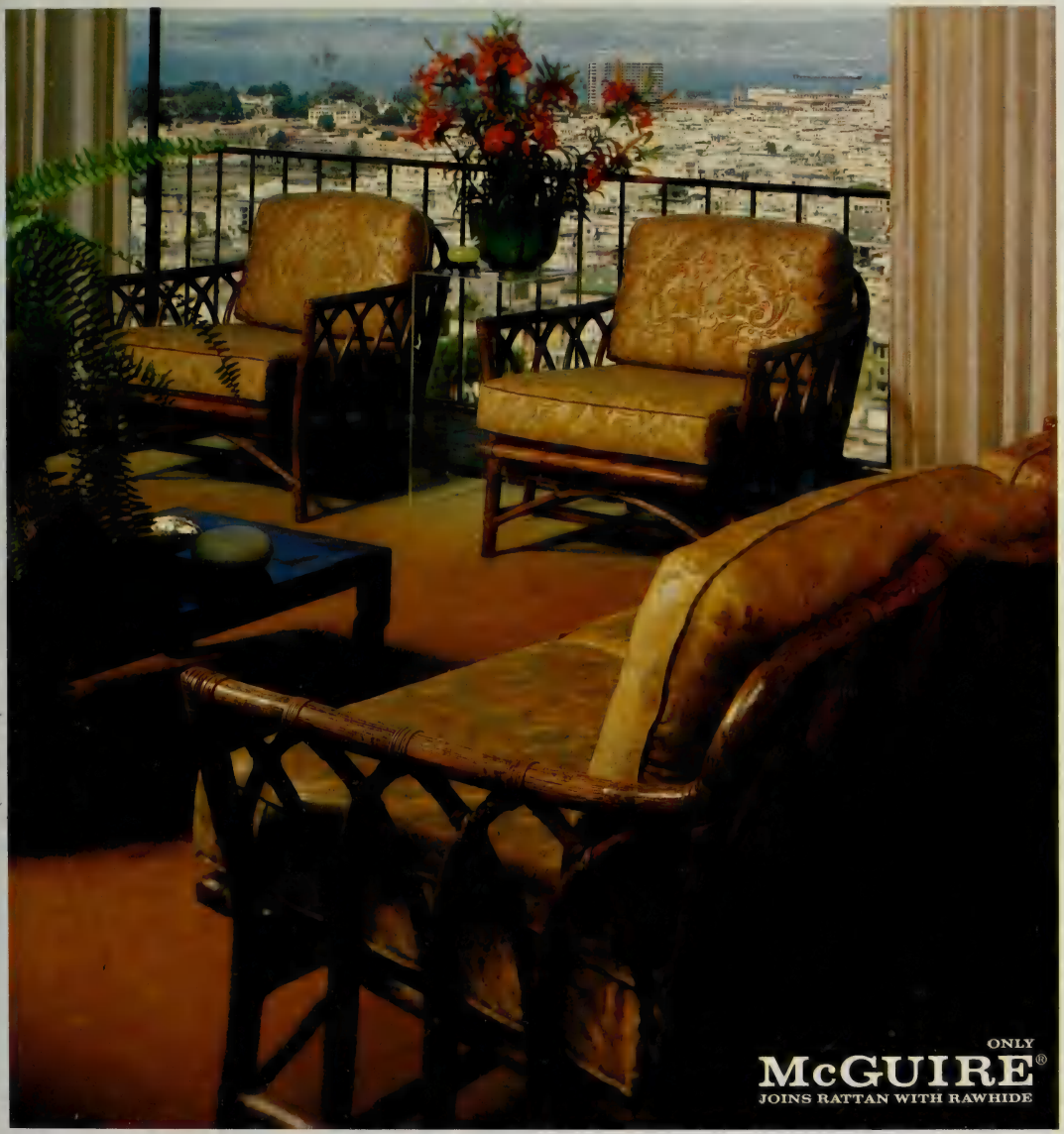
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LETTERS FROM READERS

The editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

The layout on Marisa Berenson and her home was enthralling. I do not know Marisa Berenson personally, but feel that she has always represented quality, and personified *class* in a world where the word has all but lost its meaning. She has reinstated it and put an emphasis on it. She has done for the human world what *Architectural Digest* has done for the magazine world: given us a sort of landmark against which everything else can be compared and inevitably come off a little paler. So I find it quite fitting that this extraordinary magazine should feature the surroundings of this extraordinary woman. *Magnificent* is something of an understatement.

Kevin B. King
Miami

Your recent article on Ms. Berenson's home (July/August) only tends to magnify two philosophies I try to instill in my clientele. These being: "money doesn't necessarily mean taste," and "elegance is simplicity." I shall use your pictorial essay to support my contention.

Elizabeth Kelly
Ft. Lauderdale

Just a line to tell you how thrilled we were to see that most beautiful layout on our house in your magazine. Not only was the quality marvelous, but it was fantastic to see such justice done to so much love on our part.

Marisa Berenson Randall
Beverly Hills

One word one can count upon being used to excess in every issue is "ambience." It seems to be something of a jargon word among decorators. I am beginning to develop an automatic gag reaction each time I see it again.

Valerie Vann
Davis, California

Procrastination is the name of the game, but with the arrival of the July/August issue of *Architectural Digest,* I was neatly jogged out of my inertial state to join the army casting kudos in your direction. It was pure enchantment! Another reader once described your magazine as an "emotional experience." It is, indeed. Thank you for the treasure trove which you and your gifted staff create!

B. Elodie Hanson
Silver Spring, Maryland

continued on page 14

enter Chloé

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



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LETTERS FROM READERS

continued from page 10

Sincerest compliments to you and Mrs. Doris Krusz on the tiny perfection (which awed my eye as designer, miniaturist and perfectionist) of "Dolls' House Masterpiece" in your May/June issue. Mrs. Krusz's charming Sheldon's Tavern has to be one of the most beautiful collections outside of the Thorne rooms.

LaVerne Smith
Roswell, New Mexico

Architectural Digest is to be commended for its presentation of the London apartment of the late Baroness Pauline de Rothschild in the May/June 1977 issue of the magazine. The rooms are a unique expression of exquisite beauty and unparalleled originality in this century. *Le style Pauline*—may it never be forgotten.

Robert Brownlee
Dallas

To me, each issue of your beautiful magazine is exciting—in more ways than one. This year my youngest daughter purchased a coveted subscription for me as a gift. It was a big slice out of her budget but I cherish each issue and wouldn't even consider throwing one away.

Martha Cox
Orlando, Florida

On behalf of V'Soske, I want to express our appreciation for your thoughtful and incisive analysis of the carpet industry and our place within it. ["Editors' Selections," July/August, 1977. With the present issue this feature is newly expanded; see "In the Showrooms," page 162.] Your articulate presentation did credit to the philosophy we have long espoused, and to the versatility of texture, which is the foundation of the V'Soske reputation.

Roger McDonald
V'Soske
New York City

I cannot thank *Architectural Digest* enough for so beautifully depicting *Rabbit Hill, a Historic Site in Palm Beach,* in your April 1977 issue. What a lovely tribute to my grandfather, the late James Y. Arnold, who died only a few weeks before the article appeared.

Paige Arnold Emmett
Palm Beach

I was looking through the April issue of *Architectural Digest* and came across two uncredited photos of mine, on page 57 of the article about the James Foy, Jr. house in Fort Worth. While I'm delighted my photographs were included in the layout, I regret missing the credit. When you are based in Dallas, good national credits are not that easy to come by. I'm sure you understand.

Phillip Hollenbeck
Dallas

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"The great kings of Egypt were ravenous collectors,"
says Douglas Cooper.
"And pink sapphires were as hard to come by then as now."

Sitting high on their golden thrones, the great kings and queens of Egypt had a thirst for fanciful things. Exotic things. Things that shimmered and danced in the sun. And twinkled like the very stars themselves.

Things of gold. Colorful things. Emeralds. And rubies. And when they could find them, pink sapphires.

The one Mr. Cooper is holding (and shown again below in the little box) is as fine as there is in the world. You can take Mr. Cooper's word for it. It is unset, so let your imagination soar. As you see it, $165,000.

Just below, truly a queen's delight, a night-blue sapphire. As a ring with diamonds in platinum, $100,000.

And if collecting was a disease of the Pharaohs, Mr. Cooper should be in the hospital. The parure of pastel-colored sapphires shown gracing this page is a necklace laced with diamonds, $36,000. A matching bracelet not shown, $17,250.

Stuffed full of grain from the royal granary is this little mouse. He can only be found at F. J. Cooper. With sapphire eyes in 14 karat gold as a brooch, $225.



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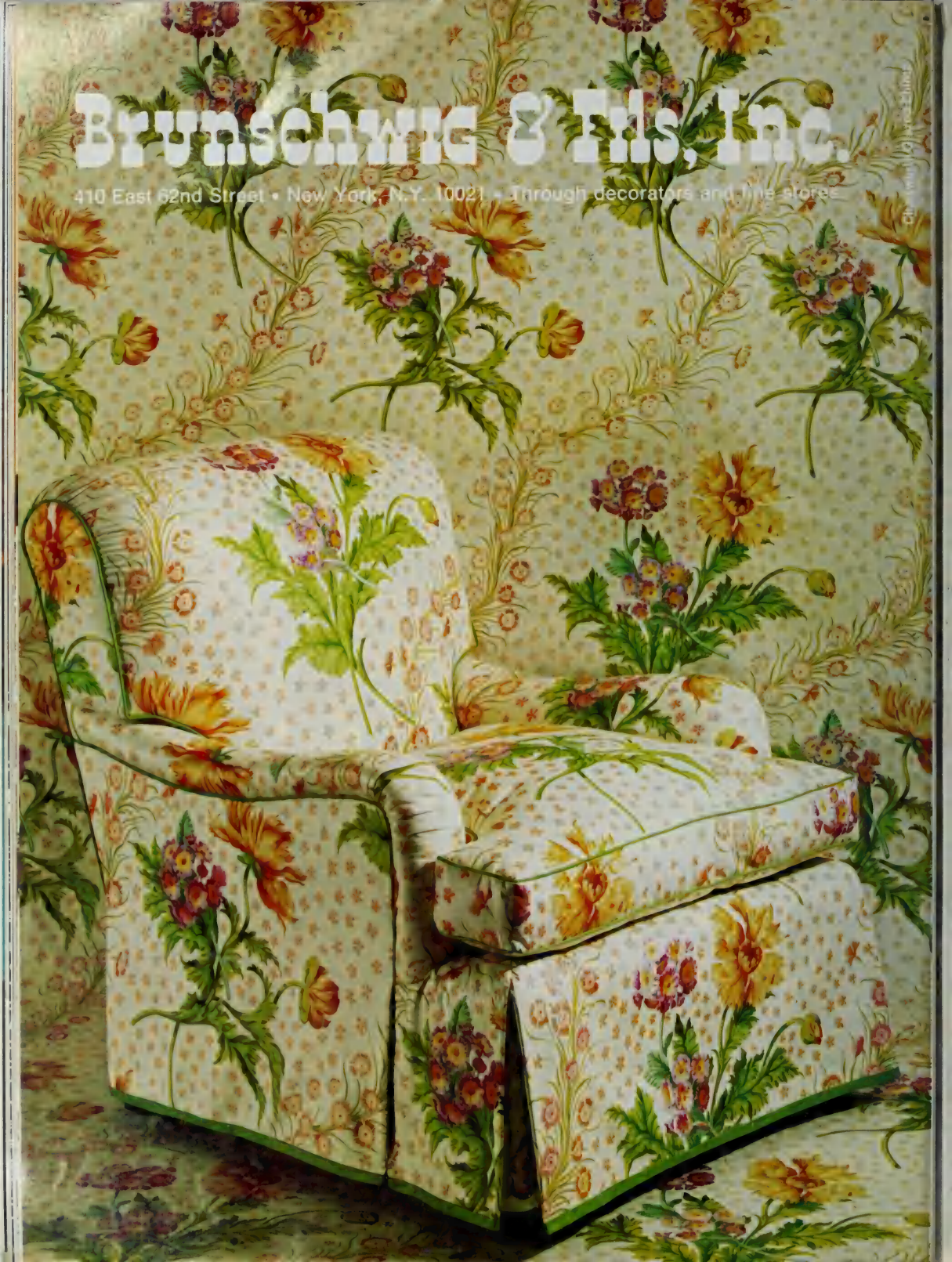


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"You'd think, he taunted, that for $5,800 they'd have concealed the bolts."



The Royal Oak in 18 karat gold, or combination steel and 18 karat gold, or all steel from $1950.

"Actually," I pointed out, "those tiny, hexagonal bolts as you call them, are part of the design. Eight of them. In 18 karat gold. Locking the distinctive, geometric bezel to the face of the watch. Tightly as a porthole."

For all his outward flippancy, he was fascinated.

And as we spoke his glance was continually drawn to the watch on my wrist. To the gleaming, clean cut surfaces, linked together in perfect symmetry. Royal Oak is a completely individual watch.

Its character is unmistakable, whether it's worked in 18 karat yellow gold. Or steel. Or even a striking combination of gold and steel. Or scaled down to the unexpectedly feminine ladies' versions.

Like many of Audemars Piguet's designs, its bold, uncompromising beauty owes more to function than to passing fashion.



The Royal Oak is highly accurate. Water resistant to a depth of 300ft. It is also highly individual. As with a fine work of art, each Audemars Piguet Royal Oak has its own number engraved on the back.

Not simply to show its exclusivity, but to provide a future indication of its history to its makers, Audemars Piguet.

So they will know at a glance not only when the watch was made, but also which craftsman assembled it, high in the Jura mountains of Switzerland. Polishing each part first with diamond paste, then with the pith from an elder tree, and finally with the softest doeskin cloth. Taking as much time as is required, because Audemars Piguet makes so few of these fine timepieces.

And the case of the Royal Oak encloses one of the slimmest self-winding calendar movements ever created. The scratch resistant sapphire crystal protecting the finely etched face does not protrude above the case. Even the safety catch on the clasp is contained within the dimensions of the bracelet.

"But why Royal Oak?" he persisted. "Originally," I explained, "the Royal Oak watch was designed in stainless steel and named after two British Royal Navy steel ships of the turn of the century. These were named 'Royal Oak' after the hollow tree where the future King Charles II of England is reputed to have found refuge from his enemies."

"We might say," he ventured, "a symbol of powerful force protecting a precious life within."

"Well put," I agreed.

"And having made Royal Oak from one of the strongest metals in the world," he continued, "what could now be more natural than to make it from the most beautiful?"

I couldn't have put it better myself.

Audemars Piguet

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PEOPLE ARE THE ISSUE



Some months ago in this column we responded to the question, "Why is your magazine called Architectural Digest, *when it is really about interior design?" We made the point that because interior design begins with the quality of the architecture, we try to keep architecture in sharp perspective. Now we are formalizing this focus in a new Architecture Feature beginning this month. We are delighted to inaugurate this feature with the "pure geometry" of Craig Ellwood's architecture. Space is his currency, as it is ours; the new feature will add another dimension to its forms and possibilities.*

Editor-in-Chief

Tradition Honored

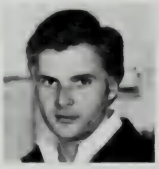
"I know that today many people are using whites and neutrals, but that's just a trend. I've always used color, and I always will," says veteran interior designer William Chidester. "My style of designing is not dramatic. I think if I were to give it a name, I would call it 'substantial.'" For a home in a park-like setting in Bel-Air, he surrounded a stunning art collection with an enduring traditional design that reflects his ideas about color. *See page 58.*



Chidester

The Thrust of the Contemporary

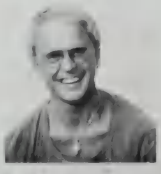
Interiors designed by Arthur E. Smith, who began his career as an assistant to Billy Baldwin, are never insistent. There is no hint of striving after picturesque effect; color contrasts are subtle, symmetry is important. Recently, when he decorated the Park Avenue duplex of clients with a contemporary art collection, he did not try to confront or overwhelm the collection. But what he created is exactly as the owners wished: compatible and accommodating. "A decorator has to be instinctively prepared for change," he says. *See page 68.*



Smith

Villa Amanda

Rheal Boulanger is a native of Quebec, one of the places in the world where craftsmanship is still respected and nurtured. For Mr. Boulanger's retreat in Acapulco, interior designer Jay de Laval sought out skilled Mexican craftsmen to make cabinets, set bricks and even paint individual floor tiles. "I am particularly pleased when a member of an old Mexican family points to some detail that reminds him of something in the ancestral hacienda," Mr. Boulanger comments. The *Villa Amanda* was named, incidentally, in honor of one of his Pembroke Welsh corgis. *See page 76.*



Boulanger

Interweaving of Styles

Gene Tyson is in the enviable position of being able to have an ever-changing collection: He is an antiques dealer. Beginning with an interest in eighteenth-century French furniture, he traveled to Europe to deepen his knowledge of that period. He eventually journeyed over much of the world—he even contemplated building a home in Portugal—before settling in New York City. His collection, accented with arresting contemporary pieces, reflects the extent of his travels, the carefulness of his selection and his wide-ranging expertise. *See page 88.*



Tyson

The Collectors: Robert Allen in New York

Art historian and lecturer Robert Allen gave up a seven-room duplex in New York City for a one-room studio. He so skillfully arranged his new apartment that he kept all of his most precious possessions—his books, works of art and his fine furniture, most of which he collected while living in France. "Not one of my chairs was disposed of," confides Mr. Allen, who likes his guests to be free to move about as the mood strikes. *Architectural Digest* contributing editor Mario Amaya, Director of the Chrysler Museum, at Norfolk, Virginia, describes the feat of legerdemain that has been accomplished by Mr. Allen. *See page 94.*



Allen

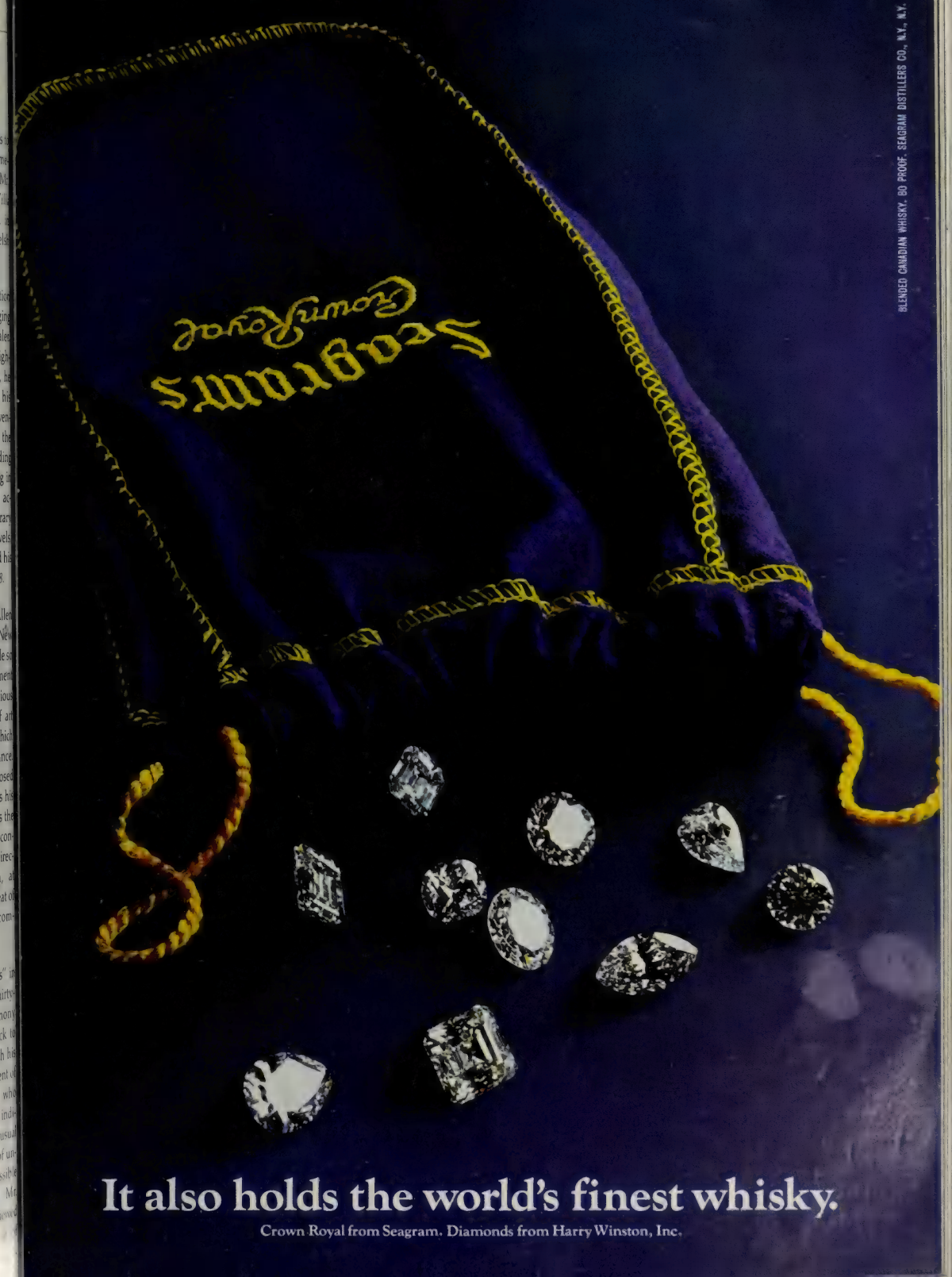
Past the Moon Gate

"Finding out what really matters" in design is what really matters to thirty-year-old interior designer Anthony Machado. His desire to "get back to design fundamentals" began with his work on the Los Angeles apartment of Choey Fong, a fashion designer who does not fear to live with great individuality. Her unconcern for the usual practicalities permitted the sort of unfettered design that is seldom possible in a two-room apartment. Mr. Machado, whose work was previewed in the March/April 1976 issue of

continued on page 24



Machado



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continued from page 20

Architectural Digest, continues to explore design fundamentals: He is currently working on a solar energy house in Chicago. *See page 98.*

Architectural Digest Visits: Lina Wertmuller

Enrico Job, a sculptor, renovated a turn-of-the-century apartment in Rome to create a comfortable (and comforting) environment for his wife, filmmaker Lina Wertmuller. In the classical setting of the Piazza del Popolo, we found an apartment as unique as her films and his sculptures. Theatrical touches relating to their careers (he has been the art director for many of her films) enliven the apartment, which houses her splendid collection of Art Nouveau. *See page 104.*



Wertmuller

Mosaic of Antiques

"They are the people who gave me my start," explains New York's Robert Metzger. He is speaking of Mr. and Mrs. William E. Buckley, whose Manhattan apartment had been the designer's first independent commission. The Buckleys have just moved into their third residence decorated by Mr. Metzger—a "jewel of a house" in Palm Beach, Florida. Mr. Metzger's challenge was to adapt his clients' collection of fine furniture, all signed palace pieces, to their new environment. The result is an interior in which the elements are combined in a fresh new harmony. *See page 112.*



Metzger

Architecture: Craig Ellwood

Craig Ellwood thinks architecture has changed radically in the seventies. "It is no longer a challenge. It has become work, instead of fun," he believes. After practicing for thirty years, he is turning his firm over to his two associates and freeing himself to take up "my new challenge, painting and sculpture." He has already sold a dozen paintings, and designed three sculptures under a grant from the National Endowment for the Arts. Although he will keep a California base and be a consultant in architecture, he plans to spend about half of the year in his twelfth-century Tuscan farmhouse, near Florence, where he will paint and sculpt. Craig Ellwood leaves behind an appreciative and architecturally enriched Los Angeles. *See page 118.*



Ellwood

continued on page 26

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continued from page 24

When even the flowers planted outside have been chosen for their appropriateness to the house they surround, you know that the owners are aiming for perfection. Carleton Varney, president of Dorothy Draper & Co., Inc., in New York, is the interior designer such people seek to create it. The author of many books on the subject of interior design and decorating, his forthcoming one is entitled *Carleton Varney Decorates from A to Z.* *See page 126.*

A Family Heritage



Bettina Grosse

Varney

Melvin Dwork was faced with the challenge of renovating a Manhasset Bay, New York house built in the 1950s. That period, though much maligned, has a design integrity of its own, which Mr. Dwork preserved while lightening and simplifying the house. "People tend to misunderstand the word *simplicity*," he says. "It is not necessarily to be equated with plainness or dullness. Rather, it's a way of finding out what you want and what suits you best." *See page 136.*

An Era Recast



Randy Odell

Dwork

Robert L. Green, whose ideas about style, chic and glamour should be familiar to readers of *Architectural Digest*, brought his urbanity and special design sense to bear on another art form: He created a perennial English garden at his farm in Bucks County, Pennsylvania. "Certain flowers are gracious and polite," he says. "Others have bad manners. . . . Really, the principles are the same as those you apply to a party. Planning a garden is a matter of bringing the right personalities together in harmony." *See page 142.*

A Profusion of Flowers



Green

It was an ideal opportunity for interior designer John Wheatman. He was asked to transform the extraordinary Nob Hill, San Francisco tower apartment of his personal friend Marshall R. Young, Jr. While creating an interior to reflect Mr. Young's sweeping life style, Mr. Wheatman wanted to respect Clinton Day, the architect who designed the building in the 1920s. Mr. Wheatman, who also lives in a building designed by Clinton Day, has created an elegant synthesis of today and yesterday. *See page 150.* □

Nob Hill Elegance



Wheatman



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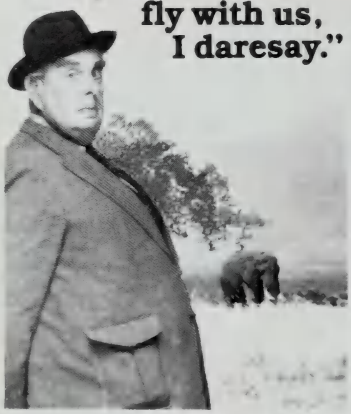
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GUEST SPEAKER

Some Small Miracles
By Van Day Truex

WE CAN BE GRATEFUL for the small museum. It is often a result of the generosity of a private individual, and in it reigns a personal intimacy that is diminished when a collection becomes part of a larger institution. I was privileged to visit the Harry du Ponts when they lived at *Winterthur*. I had the fortunate experience (if a disciplined one) of sleeping in one of the bedrooms where every object was a rare example of Americana. Although guests were given very definite instructions not to move or touch the contents of the chamber, my apprehension did not spoil the unusual experience of sleeping in what was eventually to become a museum. Winterthur is maintained as a jewel of its kind, just as it was when the du Ponts were still in residence there.

It was also a special privilege for me to know the great private collections of George Blumenthal, Jules Bache and the Robert Lehmans, before they were placed in museums.

But I can't quibble. Although the pleasure derived from seeing such art in the intimate environment of the collector's home is indeed special, I am still grateful that many of the collections have been kept intact, housed in museums large or small, and that they remain accessible to us still.

Taking a Limited Look

It is wise to limit and edit your viewing when visiting a museum; there is just so much that can be taken in at once. The larger the museum, the more we are prone to overdo. I do feel that the ability of people to edit their viewing depends on their sensitivity and capacity to appreciate. Nothing so reveals the lack of these qualities as the determination of a spectator to go on endlessly covering as much "territory" as possible.

Thus, the smaller the haven, often the greater the pleasure. One does not have the feeling that the collection is a part of a vast continuation draining away the unique element. This is not for one moment to denigrate the importance of the great museum. I am simply all the more grateful that there exists both the staggering scale and variety of the major museums, and the intimate quality of the smaller ones.

Thank heaven the Cooper-Hewitt Museum of Decorative Art and Design was saved! This is one of the most personal collections of its kind in the United States and it has been installed in the Andrew Carnegie Mansion on Fifth Avenue in New York, where it will retain its personal aura.

In the category of smaller museums we also have examples of the provincial type, again a result of local effort and of the generosity of individuals. They usually have great appeal.

Recapturing The Past

One of the most intimate and most personal in this category of small provincial institutions is the *Museon Arlaten* at Arles, in Provence. It is difficult to imagine a more moving example of successfully recapturing the past with sensitivity and in great detail. It is a tapestry of artifacts.

This small museum was founded in 1899 by Frédéric Mistral and housed in a noble sixteenth-and-seventeenth-century edifice—a former Jesuit college. Mistral was born in a nearby village, in 1830, and died in the same village, in 1914. He was a renowned and prolific author who dedicated his life to preserving the language and customs of his native region—one of the richest in folklore and tradition. This museum is a sanctuary of ethnographic documentation, encompassing the daily life of all classes and all ways of life. In 1904 Mistral was awarded the Nobel Prize for literature and it was with this added bounty—which he called *argent de poète*—that he was able to enhance his museum. The

continued on page 3

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continued from page 34

collection of fabrics, costumes, furniture, pewter, pottery—everything to furnish every type of room—has an immediate appeal for those of us who are interested in design.

I have often stressed the necessity for using the greatest care when selecting items to be preserved in reproduction—above all, in furniture. I believe the adverse reaction of some of us to reproductions has been due to the fact that we disapprove of the faulty choices from the past—so faulty that we have an instinctive aversion to the

THE ARLES MUSEUM IS A TAPESTRY OF ARTIFACTS, ENCOMPASSING THE LIFE OF ALL CLASSES.

very word *reproduction*. The fabrics and furniture in the Arles Museum are bursting with provincial charm, and, if judiciously selected, would be excellent choices for adaptation and preservation in contemporary life. The furniture is unsophisticated and usually possesses a functional charm. There are even examples of the lasting quality of bamboo, wicker and cane—materials that certainly appeal to many contemporary designers.

The Small Thing Done Well

It is no accident that near Arles, at Tarascon, there is a remarkable small factory. A dedicated group of artisans handcraft and print cotton materials in the centuries-old tradition of the region. Utilizing a vast collection of fortuitously preserved fabric designs from the past, they produce materials that are as unique and pleasing in their own way as is the small museum nearby. The spirit of the small thing done well lives among artisans, in small museums and in the hearts of a growing number of people. □

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RUSSELL LYNES OBSERVES

Architecture: Growing Old Gracefully

HOW TALL IS THE CHRYSLER BUILDING in New York? I was recently investigating the history of early skyscrapers, and I wanted to know. I remembered that for a few months in the late twenties or early thirties the Chrysler was the tallest structure in the world. Its spire, like a shimmering hatpin, towered above everything around it, rising from waves of silvery wedges of metal above gargoyles in the winged shapes of Chrysler radiator caps. In what seemed no time the Empire State Building had topped it with a tower that was supposed to be a mooring mast for dirigibles, a fantasy only a little less unreal, given the updrafts, than its use as King Kong's perch.

The Chrysler Confection

You would think—or, anyway, I thought—that modern histories of architecture would answer my question about the Chrysler Building in a jiffy. The building was not just a record-breaking structure of rather uncommon design; it is now one of the most respected, indeed lavishly praised, buildings of its time. But no. My architectural library is not extensive, but it is not skimpy, either. I went through volumes devoted to modern architecture, and I did not find even so much as a disparaging reference to the Chrysler. It might never have existed.

It was not ignored in the thirties by critics; it was figuratively spat upon. Any sprightly, forward-looking architectural pundit of the time was steeped in the doctrines of the Bauhaus as they were preached to Americans by the brand new Museum of Modern Art. Philip Johnson, in his twenties and still years away from becoming an architect, Henry-Russell Hitchcock, now properly regarded as the "dean" of architectural historians in America, and Alfred Barr, then the thirty-year-old founding director of the museum, were the principal bearers of "the word" as it had been promulgated by Walter Gropius first in Weimar then in Dessau, in the 1920s.

The Chrysler Building fit none of the Bauhaus standards of frankly expressed functionalism but fell rather into what Barr called "the trivial bad taste of Paris 'modernistic.' " This, in his view, was worse than bad taste—it was vulgar; and its extravagant ornament was cheap rhinestones thrown in the public's face.

"Our Blind Spot"

I believed it; so did my friends. We thought the Chrysler Building was pure "kitsch," a word we felt rather sophisticated to know at all in those days. There was no doubt that it was "modernistic," a disparaging epithet we applied freely and smugly to what is now so treasured by so many as Art Déco.

continued on page 48

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continued from page 44

Our blind spot!

A few years ago Philip Johnson spoke on the architecture of the thirties. This once-ardent disciple of the Bauhaus, and still its warm admirer, said in effect: "We were so passionately concerned with the doctrine of the new architecture that opposed the traditions of the Beaux-Arts and its silly classic-romantic teachings that we had on blinders. Anything that did not fit our concept of honest architecture was contemptible." (I do neither his eloquence nor his wit justice. Incidentally, can you think of any building more eloquent in its statement of principle, or more witty, than Johnson's "glass house"?)

Quite recently I came upon an article about Minoru Yamasaki's design for the World Trade Center in New

WHAT IS KITSCH TO ONE GENERATION IS OFTEN SUBLIME TO THE NEXT.

York, whose twin towers, like the Chrysler Building, were momentarily the tallest structures anywhere. The author says of Yamasaki's rectangular, unbroken soaring structures: "With bearing wall construction there can be no graceful setbacks and spires that distinguish such old-time New York skyscrapers as the Empire State Building and the Chrysler Building." And he quotes another critic, who called Yamasaki "a popular architectural kitsch-monger."

It is obvious that what is kitsch to one generation is often sublime to the next. It never would have occurred to my generation to think there was anything graceful about what we regarded as the ponderous and pompous Empire State Building or the claptrap Chrysler confection.

How blind we were! How dogmatic! How condescending! How like our successors!

Avoiding Architectural Stagnation

I would not have it otherwise. We were convinced of the morality of our cause, the clarity of our vision, and the infallibility of our logic. We knew where the social responsibilities of architecture lay, and what physical shapes they should take. We knew good from bad, and right from wrong. We knew the Chrysler Building was bad and wrong and kitsch, just as our successors know it is good and right and beautiful. Agreement on principles and utter disagreement on forms (or, if you prefer, the constancy of belief and the mobility of taste) are what keep architecture from stagnation.

In case you care, the answer to the question I first posed is: 1,046 feet. The Empire State is 1,250; the World Trade Center, 1,350; and the Sears Tower in Chicago 1,454, a gain of about ten feet a year for forty-odd years. I should have looked in the *World Almanac* in the first place. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.



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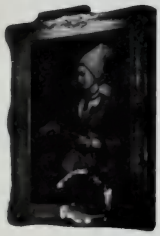
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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur—
A detailed description of notable art and antiques selected from the interiors featured in this issue.



This portrait of a young girl in provincial attire was painted by the French artist Jean-Baptiste Ange Tissier (1814–1876). Tissier's work was very strongly influenced by the teachings of Ary Scheffer, who was a fellow student of Delacroix and Géricault, and leader in the Romantic movement. While this painting lacks the strong emotion of the earlier Romantics, the choice of subject matter and gentle treatment indicate the heritage that Tissier drew upon for inspiration. *See page 60.*



Ferdinand Heilbuth (1826–1889), one of the nineteenth century's most truly cosmopolitan artists, painted this well-composed portrait. Heilbuth studied in Düsseldorf and Rome, and exhibited at both the Royal Academy in London and the Paris Salon. He became a naturalized citizen of France in 1876 and was awarded the decoration of the Legion of Honor. Drawing extensively on the composition of the Spanish painter Goya, his balance and composition were in turn to influence Van Gogh. *See page 62.*



The name of this abstract work is *Orange Stripe Collage*, and it was created by the American painter and printmaker Robert Motherwell, in 1975. Motherwell's interest turned to collage in 1943, probably due in part to Peggy Guggenheim's invitation to submit collages for an exhibition at her gallery. Impressed by his work, the following year Miss Guggenheim gave his first one-man show. *See page 72.*

This suite of furniture, displayed in the Paris Exhibition of 1925, shows the influence of its time. Designed by Louis Suë and André Maré, the gracefully shaped and gilded settee and chairs echo an eighteenth century heritage but have been recreated in a lively twentieth century mode; the bold Beauvais tapestry upholstery was

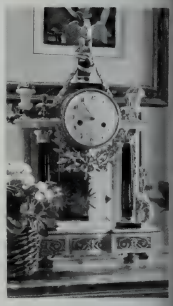


designed by Bénedictus and woven specially for the suite. Such bold patternings were most likely inspired by the revolutionary designs of Elsie de Wolfe, earlier in the century—in which dazzling color-clashes in fabric were introduced into formal seating arrangements. The concept of great suites of furniture in large salons became one of the hallmarks of stylist and designer Syrie Maugham in the 1930s. *See pages 94–97.*



The Dutch artist Theodore van Thulden (1606–1676) executed this naturalistic landscape. Van Thulden studied under Rubens and later collaborated with the Flemish master on many of his works. In the manner of the day, artists would often work together, each executing the portions of a painting at which he excelled. *See page 95.*

Although this marble and bronze doré clock with eagle is in the Louis XVI neo-Classic style, it probably dates from the Directoire period, circa 1795. Based on its architectural form and its gilt bronze mounts, an attribution to Lacroix Van Dercruse would seem justified. Similar clocks were also known to have been offered by Sauvage in Paris. *See page 112.*





English turned chairs of this type were made during the first half of the sixteenth century. Probably drawing on similar chairs brought by the Normans from Scandinavia, turners developed the ability to make lightweight ornamented chairs that were also structurally sound. *See page 138.*



With lacquered case and columnar legs, this magnificent seventeenth-century harpsichord was made by the Ruckers family of Antwerp, perhaps the greatest of the harpsichord craftsmen. The innovative double keyboard allowed the player contrast in both volume and tone color. The geometric pattern of the harpsichord's exterior echoes paneling of the period. The landscape painting is in the manner of Nicolas Poussin and may be by the master's hand. *See page 157.* □



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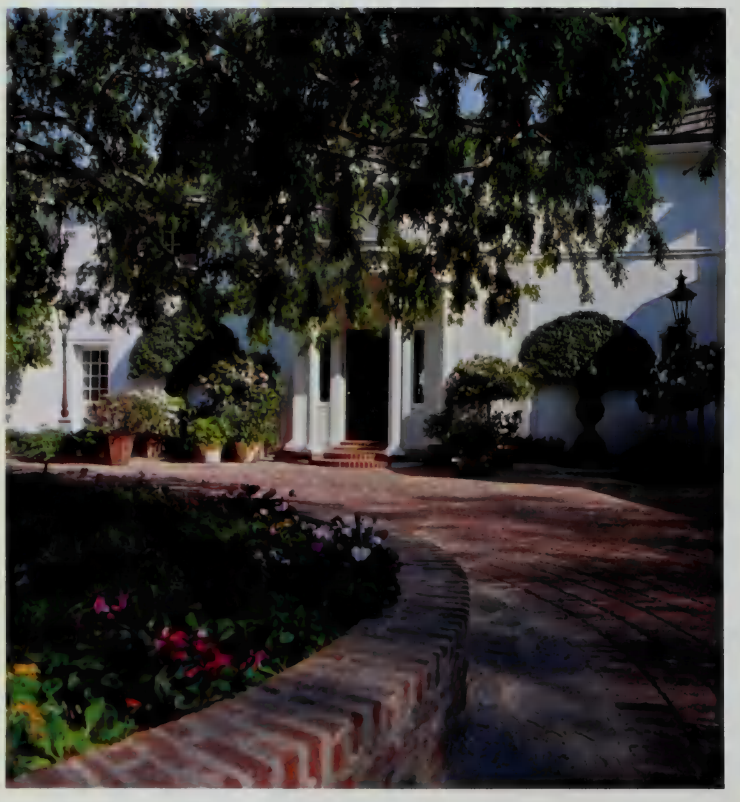


LES CAPRICES ORIENTAUX (Percale)

Tradition Honored

The Spirit of an Earlier Day in Bel-Air

INTERIOR DESIGN BY WILLIAM L. CHIDESTER
LANDSCAPE ARCHITECTURE BY JOSEPH COPP
PHOTOGRAPHY BY RUSSELL MACMASTERS





ABOVE: The fifteen-room Georgian Colonial-style residence in Bel-Air stands secluded atop a hill at the end of a winding private drive. RIGHT: A lush mix of color and texture, pattern and period, characterizes the spacious Garden Room. An extensive art collection includes a Daumier bronze at the window, paintings by William Chase and Louis Valtat, a T'ang glazed pottery horse, and an 18th-century Chinese spinach jade sculpture on the coromandel-topped table. A tapestry-covered Régence fauteuil stands on the richly colored Oushak rug.

THE AREA seems more like deep country, than Bel-Air in Los Angeles. The hillside, covered with thick vines and shadowed by aged trees, is broken only by a private road that twists and turns to the top, where a house rests like a pristine retreat, all white against the dark sage of the hill.

The house was built in the 1930s, a time when its view stretched across



...a feeling of permanence
and a poetic attention to detail.



flatlands unbroken by any building taller than thirteen stories. At night you could distinguish Wilshire Boulevard by the new twenty-foot-tall street lights, and around the clock the Beverly Hills police patrolled in open Chevrolet touring cars. Few major changes had been made to the house from that era until the present owners called upon William Chidester.

"It all started with the garden room," the designer says, recalling a time nearly four years ago. "The room was in Colonial paneling, much like the hallway and very fine, but the owner wanted a modern room—and put up large sheets of mahogany. That's when she called me in and said, 'I see I've made a terrible mistake.' And I said, 'Well, don't worry. We can do something about it.' So we added moldings, painted the walls and built in the niches and other details.

"That was the beginning of major remodeling. I don't think the owners intended to go as far as they did. But they became interested, and they liked what was being done. One thing led to another. And I was fortunate to be able to work closely and effectively with



OPPOSITE: A view of the Garden Room reveals another commodious seating group, including a pair of Louis XV bergères covered in Clarence House chintz. A Matisse sculpture rests on the glass-topped table; a gilded bronze figure by Carbonel stands near a Jean-Baptiste Ange Tissier painting. ABOVE: In the formal Dining Room, handpainted Chinese wallpaper from Louis Bowen is complemented by Chinese Export porcelain on the English buffet, and a tablesetting that includes Imari porcelain on lacquered trays. Drapery by Scalamandré softens the effect of a large bay window.

the architect, Mr. Walter Wilkman."

Sliding glass doors were eliminated, rooms extended with bay windows, and an elaborate new wing was built—in itself requiring a year and a half.

Today a subdued formality prevails. Fabric upholsters the walls, Oushak rugs cover the dark wood floors and, except in a few instances, light comes from lamps rather than from spots. Everywhere there is the warm glow of color, paled and softened.

"I like to use color," the designer says. "I know that many people today are using whites and neutrals, but that's just a trend. I've always used color, and I always will."

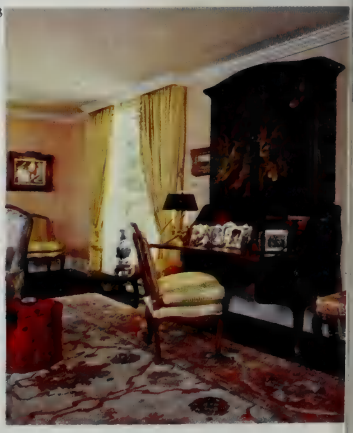
Mr. Chidester is not concerned with trends. In fact, his approach to design today is much the same as it was when



1



2



3



Views of the Living Room illustrate a harmonious blend of East and West enriched by many pale colors. 1. A Ferdinand Heilbuth painting dominates one end of the room. 2. A painting by Renoir, of his son, hangs above the Louis XV mantel. Drapery and several chair fabrics in Scalamandré silks coordinate with an Oushak rug. 3. Family photographs are displayed on a richly decorated Louis XV chinoiserie lacquered secrétaire. 4. An undraped bay window admits abundant sunlight. A collection of ivory objects enhances the Louis XVI furniture.

he first started his professional career.

"I came to Los Angeles in the 1930s," he says. "Nothing was on Robertson Boulevard then; all the design firms were downtown."

He worked for Jay Saylor, one of the leading decorators of the day, and went on to become the designer for some of the first families in southern California. Many are still with him.

"I guess they know what to expect," he says. "They aren't striving for a particular look, or trying to keep up with what's new. My style of designing is not dramatic. I think if I were to give it a name, I would call it 'substantial.' When I design, it's more or less permanent, unless people move or something needs refurbishing.

"I place a great emphasis on quality

and detail. I don't like anything that isn't done in the best way. I've used the same upholsterers and cabinetmakers for years. I don't shop around to try to get the best price. You can still get good craftsmen, you know, but you have to be willing to pay for them. Anyone can upholster a chair, but not like this one." The designer points out a silk cushion the color of claret.

Recently a great compliment was paid him when a friend of the owner said, after having spent several hours in the living room, "This room looks as if it's been here forever."

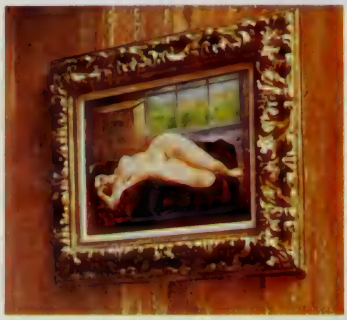
It is this feeling of permanence and his poetic attention to detail that distinguish Mr. Chidester's work and endear him to his long-standing clients. Space is treated as an art medium, executed with all the detail and polish of an Oriental tapestry.

"This is really a little Colonial house," he says. "If you were to do it traditionally, you'd fill it full of Early American furniture, and that would suit it. But I don't think it would be very exciting, and it certainly would not suit the owners very well."

Today, doors open to the outside, to







ABOVE: A sensuous nude by Moïse Kisling. RIGHT: In the Master Bathroom, a Hereke silk prayer rug and Louis XV chair and stool add sophistication. TOP AND OPPOSITE: A handmade Spanish rug from Stark unifies the sitting and sleeping areas of the silk-upholstered Master Bedroom. An arrangement before the Louis XVI marble fireplace includes a Korean lacquered table, Louis XV bergères and Chinese porcelains. A sunny Brunschwig & Fils floral chintz fabric is used for the Louis XVI-style canopy bed, painted Louis XV slipper chair, and drapery. Drawing is by Renoir.



an expanse of hillside and greenery, to a shady gazebo and to an atmosphere—rare in the city—of privacy.

"Remodeling is all there is to do now," the designer says. "There is no property left. You know they're tearing down houses every so often in Beverly Hills in order to build new ones."

Mr. Chidester's own house, in a secluded hill area of Beverly Hills, is rich in period décor and collections.

"I like and appreciate all periods," he says. "I think you have to, in this business. Every period has its own beauty and has made its own contributions."

Although a traditionalist by nature, Mr. Chidester feels that antiques are being priced out of the market.

"The young people today probably can't afford them, even if they would want them," he says. "I think contemporary is here to stay. I like it very much, myself. In fact, I'd like to get into it, but I don't seem to have the opportunity to study it as carefully or as thoroughly as I think necessary.

"If I ever live in another house, however, I believe I would do a contemporary setting—you know, a very simple background with beautiful



floors, simple furniture and a few outstanding antiques. And I'd use color. I wouldn't use the white-canvas approach—which I think is great—but it's surely not my cup of tea."

He looks out across a green lawn to a pool, the color of a sapphire in the bright sun, and to the city below.

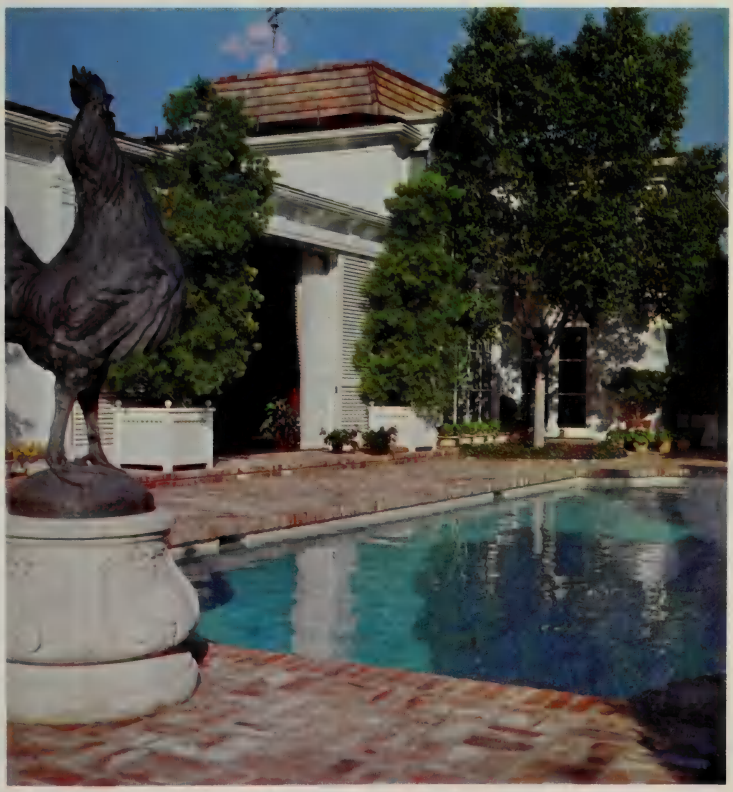
"When you think about it, everything has been done before, at one time or another," Mr. Chidester remarks. "I was in a museum in London recently, and I saw a bed—twelfth-century, a fabulous old upholstered piece with a canopy. Well, it's twice the size of a king-size bed. Nothing is really new. It's simply a matter of interpreting in terms of today."

Mr. Chidester has interpreted the past with a gentle charm and a lively appreciation—demonstrating that the past is not static, but ever changing and open to new translation. □

—*Suzanne Stark Morrow*



LEFT AND BELOW: Colorful blooms and stone garden sculptures line wide brick steps leading from the pool terrace to an iron gazebo, shaded by dense hillside growth; a proud sculpted rooster guards the placid pool. Between the potted trees, a sliding glass doorway opens to the garden room. ABOVE: A small West African sentinel stands watch.

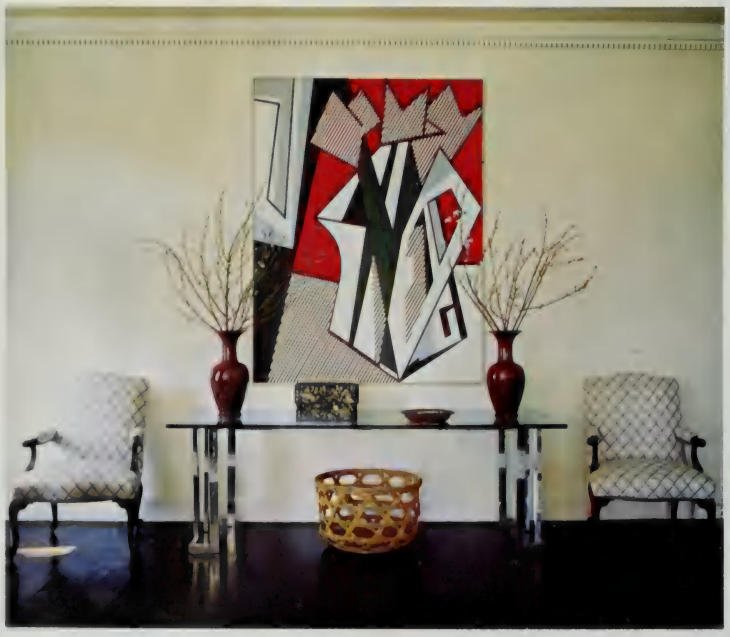


THE WORK of some of the most gifted and successful New York interior designers is curiously difficult to describe. It is aesthetically attractive and technically impeccable; but it is essentially reticent and discreet. Seldom, if ever, does it offer a basis for lavish description or dramatic statement.

In the interiors designed by Arthur Smith, for instance, the decorator's personality is never obtrusive, and his professional touch is characteristically uninsistent. There is no hint of striving after picturesque effect. Indeed, most of the recognized forms of effect are studiously—almost puritanically—avoided. Color contrasts are subtle, even when the colors used are relatively strong. Elimination is the keynote, the basis of his approach.

The abiding impression of the Park Avenue duplex that Arthur Smith recently decorated for two of his clients—a married couple who collect the works of well-known contemporary artists—is simply that it is exactly as it should be. And it is exactly as the owners would wish it to be: a spacious interior ideally suited to showing their modern paintings. Perhaps more importantly, they can live in the duplex without feeling like parts of a décor, characters in a play or orphans in a museum. It is, after all, a home.

Mr. Smith is not one to try to confront or overwhelm the owners' art collection, but neither is he one to yield to the temptation of matching it. It is true that in the dining room the green of the concentric circles of Kenneth Noland's *Target* is echoed by the green of the upholstery of the chairs





Arthur E. Smith created a spacious restrained setting for a striking collection of contemporary art in a Park Avenue duplex. ABOVE: *Cubistic Flowers*, by Roy Lichtenstein, is a compelling element in the Living Room design. Blossoms stand in Chinese-style *sang de boeuf* vases, accompanied by a Japanese gilt and lacquered box. Two English open armchairs are upholstered in Scalamandré fabric. RIGHT: Deep-toned upholstered pieces and a geometric-patterned rug by Stark unify the large Living Room area. Motherwell's *Blue Collage* graces the wall above a Louis XV table. Pale upholstery is by Clarence House.

The Thrust of the Contemporary

Flexibility and Sophistication in an Urban Setting

INTERIOR DESIGN BY ARTHUR E. SMITH
PHOTOGRAPHY BY PETER VITALE
TEXT BY VALENTINE LAWFORD







around the table, and that in the sitting room the white and black of the sofas suggests that the furniture has been deliberately played down in order to emphasize the *Orange Stripe Collage* by Robert Motherwell, above the fireplace. But quite apart from the fact that both painting and collage are strong enough to hold their own anywhere without decorative assistance, the Motherwell collage did not yet exist when the apartment was decorated six years ago. And neither the Noland painting nor any other of the pictures hanging on the walls today formed part of their present owners' collection at that particular time.

Of the minor miracle whereby all these works of art seem to be remarkably at home nonetheless, Arthur Smith has little to say except that "a decorator has to be instinctively prepared for all change." This particular

OPPOSITE: A framed mirror-on-mirror adds definition to the fireplace wall. A Persian vase lamp is displayed on the English mahogany table, while a small drawing of a head by Alberto Giacometti hangs above. ABOVE: In the Dining Room, Kenneth Noland's *Target* finds geometric contrast in an English pyramid. Chairs are covered in Clarence House fabric.

...a combination of invention and tradition, of discipline and charm.





designer's instinct is evidently closely allied to an unusual form of prescience, as well as to his own innate self-discipline and sense of moderation and basic modesty.

Like any other designer at work today, Mr. Smith must often resort to considerable subterfuge in order to disguise the sad, if seldom mentioned, fact that in many of the most fashionable modern apartment houses, the proportions of the rooms appear to have been ordained by builders rather than designed by architects. This apartment, fortunately, presented no serious problems in that respect. However, to ease the transition from windowless entrance hall to light-filled living room, he painted the hall dark blue with white trim, and decorated the living room in a similar color combination in reverse: with white walls and strong blue upholstered furniture. And to create the effect of widening the living room—twice as long as it is broad—he covered the chimney breast at the center of the long inner wall with mirror to reflect the outdoor light. The dining room, thanks to his use of cheerful and congenial greens to set off the mahogany furniture, is the antithesis of the sepulchral dining rooms of the not too distant past.

"Designing a room is like painting a picture," says Mr. Smith. "All the necessary equipment and materials may be there, but unless color is placed correctly, the result is a failure. You can compare it with cooking: Two people may start out with the same ingredients, but what they each eventually serve up is never the same. My use of color is grounded in my love of art. To my mind, it is impossible to decorate successfully without a knowledge of art. I don't mean an expert knowledge of art, but rather, a thirst for learning more about it all.

LEFT: Plump sofas upholstered by Kent-Bragaline give the Sitting Room an informal feeling. Robert Motherwell's 1975 *Orange Stripe Collage* adds a splash of color above the dark marble fireplace. Pre-Columbian and Eskimo figures on the mantel shelf add visual interest. Carpet is by Stark. Contemporary patterned draperies are from Brunschwig & Fils. Swing-arm wall lights are from Hansen Lamps. BELOW: A watercolor by Sam Francis provides visual focus in the Library; two Chinese falcons adorn double-tiered tables.



"Is it possible to have a 'color memory'? If so, perhaps I am fortunate enough to possess one. Once I have seen the color of a paint or a fabric it remains clearly in my mind, and without looking at it again I can go out and find other paints and fabrics that relate to it—often quite exactly."

An important part of his work has always been the designing of furniture and objects to use in the rooms he decorates. He never ceases to be grateful for the preliminary year he spent studying industrial design at Auburn University before being admitted to the course in interior design for which he originally had been entered.

"That year," he says, "taught me to take in all the facts, and to apply the result of the lesson when working out a problem. It was then that I learned how to design anything from a cigarette box to a storage cabinet. And my subsequent years studying interior design taught me how to use my designs effectively within a given space."

There happen to be some admirable pieces of classic French and English furniture in the present apartment; but there is no suggestion that they are being shown off. They simply play an agreeable, useful and natural role—comparable to that played by the various pieces Arthur Smith has especially designed for his different clients.

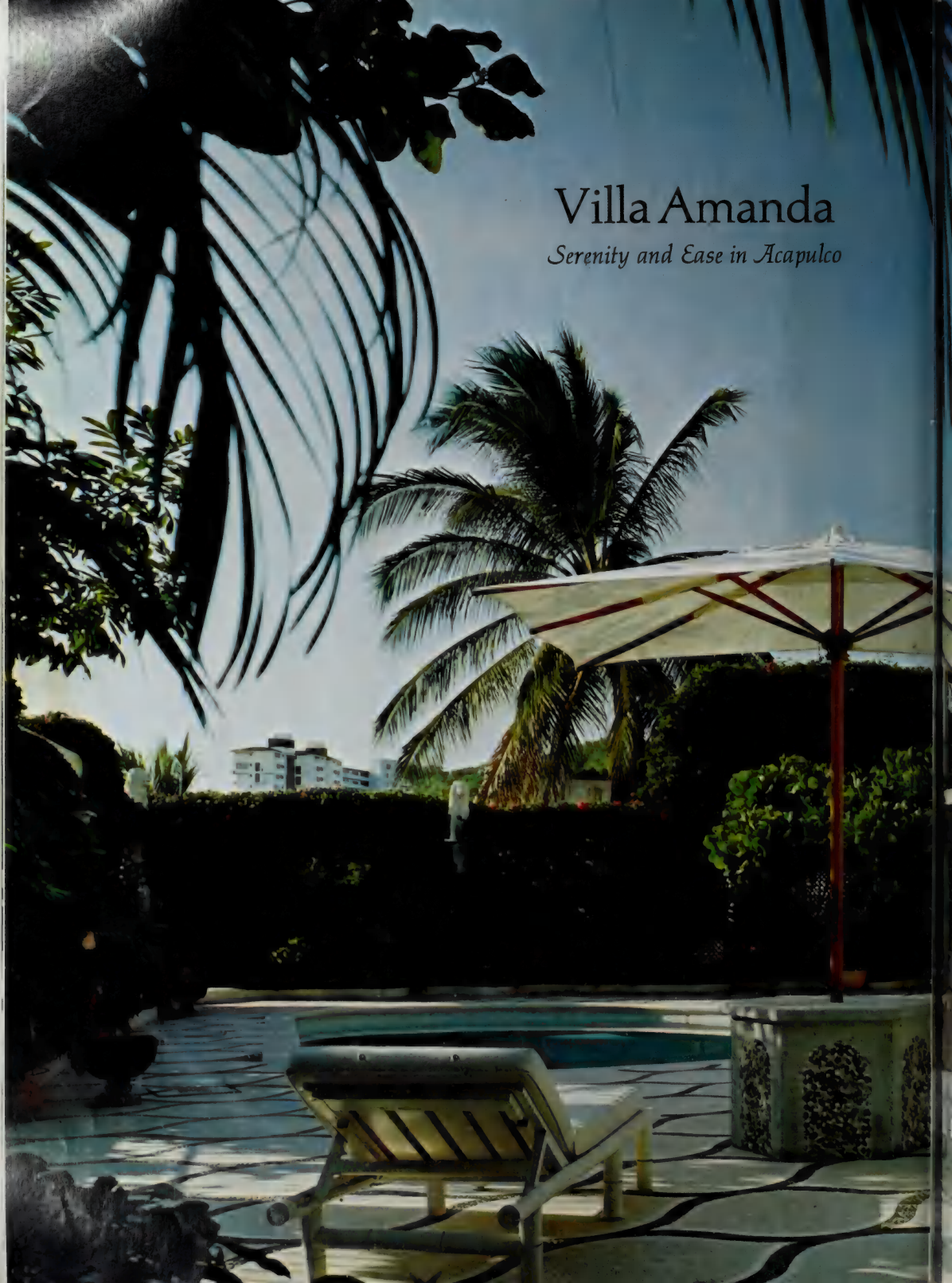
Perhaps it is in the master bedroom, on the upper floor, that the combination of invention and tradition, discipline and charm, is seen at its clearest and best. For a city bedroom, it conveys a rare feeling of timelessness and peace. And this is the unmistakable hallmark of an Arthur Smith design. □





ABOVE RIGHT: The Master Bedroom has a light airy feeling with a large amply draped canopy bed in pastel colors. Bedside tables are made from Chinese coromandel screens. RIGHT: A wicker chaise longue invites lazy comfort, while a soft-toned watercolor by Paul Feeley graces a wall. OPPOSITE: *Tissues*, a 1971 surreal drawing by Ruscha, promotes a floating atmosphere above the dressing table. A round table mirror and a pair of Lucite lamps further appoint the tabletop, which is draped in fabric by Brunschwig & Fils.





Villa Amanda

Serenity and Ease in Acapulco



EVERY YEAR, just as the New York winter begins, Rheal Boulanger closes the door of his Manhattan apartment and heads south. His destination is Acapulco, Mexico—and a villa hidden away in a quiet cul-de-sac.

If he is fortunate, he arrives in the late afternoon, just as the sun is setting. The bougainvillea is in bloom, the fading blue of the Pacific is still visible, and there is time for Mr. Boulanger to settle down with a drink and watch the onset of twilight to the accompaniment of music.

"Every time I arrive, I'm overwhelmed," he says. It is obvious that his Mexican retreat has a very special and personal meaning to him.

"When you build something, you know it so well," he explains. "There

PRECEDING PAGES: Rheal R. Boulanger's Acapulco villa was designed as a winter retreat abounding in personal touches. BELOW: The main seating area of the *Sala* employs deep color accents and the light informality of wicker. Beyond the marble-topped gaming table, a sunburst brick opening fashioned by local masons reveals part of a cast-stone ornament above the front door. OPPOSITE: A view of the *Sala* from the terrace illustrates the indoor/outdoor plan. Ground floor living areas are unenclosed; façade and interiors are punctuated with columns joined by arches.



INTERIOR DESIGN BY JAY DE LAVAL LANDSCAPE ARCHITECTURE BY JOSÉ CABRERA SUAREZ
PHOTOGRAPHY BY JAIME ARDILES-ARCE

are so many reverberations, as well as such a richness of associations."

The happy memories begin for Mr. Boulanger with his choice of the designer: "Jay de Laval is an old friend. He knows my taste very well, and he was able to translate many of what I thought were whimsical ideas into reality. He himself was a close friend of Elsie de Wolfe, and was much influenced by her approach to design."

Mexico itself, with many echoes of Spain and Italy, is the key to the *Villa Amanda*'s architecture. A certain lack of sophistication among local construction workers prevented anything too complex being built, even if the owner and Mr. de Laval had wished it.

"But we didn't," says Mr. Boulanger. "I was interested most of all in informality. The house basically was intended to work for one or two people. But at the same time I wanted to be able to invite fifty people to a party and not feel at all crowded."

What has emerged from the collective shaping sensibilities of Mr. Boulanger and Mr. de Laval is a rambling villa with a certain naïve atmosphere. Its unusually proportioned façade,



vaulted interior spaces and simple materials of brick and terra-cotta all suggest a number of distant influences, assimilated and interpreted with the free hand of the enthusiast. Mr. Boulanger's own French Canadian heritage has also played a part. The fact seems surprising at first—then very logical. Both Quebec and Mexico are devout, and were until recently rural, societies, with a fine tradition of simple wood carving. This is nicely acknowledged in the Villa Amanda by the introduction of several armoires and other pieces made locally, inspired by the example of French Canadian country prototypes.

"When you're working in Mexico," explains Mr. Boulanger, "it's very important to remember that the crafts that do survive are very compartmentalized. If you find a man who makes marvelous iron lanterns, don't expect to be able to use him for grillwork."

Perhaps it was only through the participation of Mr. Boulanger himself that such effects as the gleaming handmade tiles used throughout the house were possible. They were executed to order in the city of Puebla, and echo designs originally produced in the seventeenth and eighteenth centuries. Certainly it is rare to find such concern for the survival of traditional crafts among Mexico's expatriate population, but Mr. Boulanger is not interested in importing the newest sensations from the Los Angeles or New York design worlds. He prefers to seek out the unusual and the authentic ways of an older civilization.

The town of Acapulco, which lies quietly around the Villa Amanda, is also the object of Mr. Boulanger's affections: "It's a beautiful place, cosmopolitan and well organized. There is a lively social life, which can envelop you if you so choose—or allow you to breathe, and not rush in on you, if that's how you choose to live."

He is, nevertheless, a dedicated internationalist. His conversation is sprinkled with eclectic reference, and not surprisingly the Villa Amanda contains a hundred details that reach back into his life—a trip along the via Appia, outside Rome, doors glimpsed briefly in an eighteenth-century hospital in Quebec, a sudden efflorescence of Asia, in a statue. In a sense, the whole house forms an intricate network of memory, mood and the happiness of impulsive acquisitions. Even the gardens suggest time and distance, blending flowering trees from Yucatán with the almost overwhelming scale of exotic plants from Brazil.

"Every morning I water-ski across the bay," he says, "from one end to the other. The experience sums up everything I feel about my life down here: the freedom and the light."

What better complement to such pursuits than to have fashioned a house that so faithfully extends an enthusiastic personality indoors? □

—Peter Carlsen

Mexico itself, with many echoes of Spain and Italy, is the key to the Villa Amanda's architecture.



ABOVE: In the Master Bedroom, a bright 18th-century French tapestry graces the wall above a Régence-style writing table rendered in native woods. The armoire at left was executed by local craftsmen after an 18th-century French Canadian model. OPPOSITE: The villa glows in the soft light of early evening. Bronze statue, *El Manantial*, was designed for this spot by the Mexican sculptor Victor Salmones.



Japanese Screens

The Grace of an Ancient Art

TEXT BY GEORGE KUWAYAMA

JAPANESE FOLDING SCREENS, or *byobu*, are a source of visual delight, with their bright colors, strong lines and arresting compositions. They have a history almost as old as Japan itself. The earliest examples in the Shosoin repository at Nara date from the eighth century A.D. These *byobu* are a series of bordered panels linked together in a self-supporting zigzag formation. The frequent use of folding screens as room dividers providing privacy as well as decorative





LEFT AND BELOW: *Wild Grasses and Stream,* 17th century. Pair of six-fold screens; color and gold on paper; each screen 70″ x 148″. Courtesy, David Newman, London.







OPPOSITE: *Immortals.* Fugai Honko, 1832. Six-fold screen; ink and color on paper; 67″ x 150″. Courtesy, R. H. Ellsworth, Ltd., New York. ABOVE: *Horse Stable,* Momoyama Period. Six-fold screen; ink and color on paper; 67″ x 142″. Courtesy, Jean Michel Beurdeley, Paris. BELOW: *Tales of Genji,* 18th century. Six-fold screen; color and gold on paper; 25⅜″ x 67″. Courtesy, Christie, Manson & Woods, Ltd., London.



beauty in palace interiors is confirmed by illustrations in twelfth-century narrative handscrolls.

The screens of the Heian period (ninth to twelfth centuries) illustrated famous scenic sites or special seasonal events painted in the colorful Yamato-e painting style. This native style expressive of Japanese aesthetic sensibilities became an enduring tradition throughout her history. Later, during the Kamakura and Muromachi periods (thirteenth to sixteenth centuries), monochrome ink painting became popular, inspired by Zen Buddhism and modeled after the Chinese painting styles of Southern Sung and Yüan. Landscape screens painted with strong calligraphic brushstrokes and subtle ink washes were first used in Zen temples. Through understatement they evoked a meditative mood and inspired a calm contemplative Zen atmosphere. Eventually these screens were used as decorations for palace interiors and noblemen's homes.

In the middle of the fourteenth century an ingenious new system of paper hinges was devised to replace the leather or silken cords that had previously been used to link screen panels. This permitted the use of uninterrupted compositions across adjoining sections. Especially suited to this new format were panoramic landscapes.

In the Momoyama period (1573–1615), a short but magnificent era of swashbuckling samurai and economic prosperity, a brilliant tradition of screen painting was created for later generations to emulate. The new patrons of the arts were brash parvenu warrior-generals who were accustomed to thinking in bold terms. They built grand castles and commissioned monumental paintings of dazzling splendor for the walls and screens of their reception rooms and audience halls. The requirements of this new age were most fully grasped by the Kanō School. With strong ink outlines and a brilliant palette of pure colors, they painted flowers, landscapes or anything else that struck a patron's fancy, against a gold leaf background. This lavish use of gold complemented and strengthened the effect of vivid

colors and also brightened the dark interiors of donjons. Equally important was the flaunting of gold, which impressed friend and foe alike with the power and wealth of the castle lord. Rooted in earlier techniques, Momoyama screen painting has a bolder sweep and a more daring style.

The traditional style of Yamato-e was continued by masters of the Tosa School from the late fourteenth century onward. Although its intimate scale made it inadequate for the needs of massive Momoyama castles, it nonetheless enjoyed a vogue. Familiar themes painted by Tosa artists remained popular, and scenes from the *Tales of Genji*, flowers of the four seasons and other traditional subjects reflected nostalgia for the past.

The Edo period (1615–1868) was a flourishing era for the arts and is unsurpassed in the richness and variety of its artistic traditions. Although the Kano and Tosa Schools received official support, it was in the art patronized by the flourishing bourgeoisie that the profoundest innovations occurred. These notable achievements are especially seen on the colorful screens by the Rimpa masters, the subjective renderings by Nanga artists, the striking naturalism of the Maruyama School, and the witty irreverence of the Kyoto Eccentrics. In the homes of townsmen or noble samurai, screens were an intimate part of daily life. Subjects chosen by wit or whim that appealed to their owners were painted on screens—a *Horse Stable*, fabulous *Immortals* floating on clouds, or *Wild Grasses by a Stream*. Celebrated legends, birds and flowers of spring and autumn, and famous scenic sites like *Uji Bridge* or *Autumn at Tatsuta River* were popular themes.

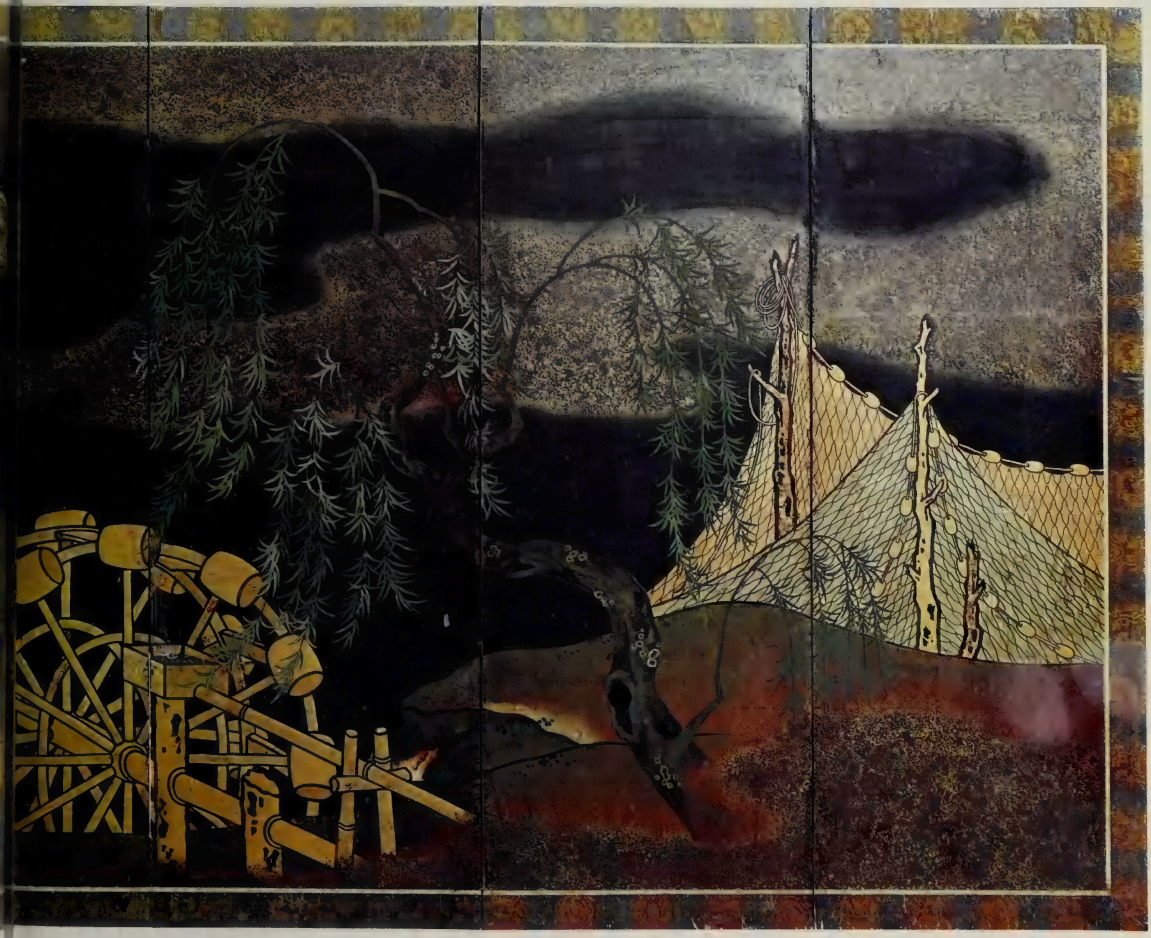
Today these Japanese screens can still function as room dividers or as artistic murals in contemporary architectural settings. Although their market values have increased greatly over the last two decades, they are still available from art dealers in America, Europe and Japan. This grand style of painting, with its inspired brushwork and impeccable design, is a heritage of the past and a model of the present. □



ABOVE: *Spring at Mount Yoshino*, 1765. Six-fold screen; ink, light color and gold on paper; 167 cm. x 369 cm. Courtesy, Naumann Antiques, Tokyo. OPPOSITE AND BELOW: *Uji Bridge*, 17th century. Pair of six-fold screens; ink, color and gold on paper; each screen 5'8" x 12'. Courtesy, Milne Henderson, London.









Interweaving of Styles

An Antiques Dealer at Home

PHOTOGRAPHY BY HORST



RELAXING on one of his plump sofas, antiques dealer Gene Tyson talks about the remarkably eclectic collection of furniture, *objets* and art works in his New York apartment.

"I don't feel bound by any particular style or period," he says. "I'm not interested in being faithful to any one tradition, for tradition's sake."

Mr. Tyson's home, a two-bedroom apartment twenty-two floors above one of Manhattan's most fashionable neighborhoods, is a most eloquent



The New York apartment of antiques dealer Gene Tyson contains his extensive personal collection—an eclectic mixture of periods and cultures. LEFT: A Living Room conversation area is defined by an antique Tibetan rug. The ivory and ebony inlaid round table is from Portuguese Goa, and displays an African sculpture of an Arab trader. ABOVE: The graceful curve of a gilded imperial Thai fan contrasts with the simple form of an anthropomorphic African ceremonial spoon. An ancient Egyptian bronze figure of Osiris, a Ming bronze incense burner with gold sunspots, and an ivory elephant with riders complete the display on an English Regency painted and gilded round table. Beast on the floor is a 17th-century brass Syrian goat.



demonstration of that philosophy. It brings together harmoniously such disparate elements as Egyptian artifacts, eighteenth-century French furniture, Thai sculpture and modern nonobjective art—all in a harmonious and appealing setting.

"I look for top quality in a work of any period," he continues. "If there is a meeting of form, color, proportion and texture that I find personally satisfying, then I can be pretty certain that—whatever the object is—it will be compatible with everything else."

He is fortunate in being able to combine his love of beautiful things with his profession. A dealer in fine antiques, he began his career in Philadelphia twenty-two years ago, quite by chance, when his parents decided to divest themselves of a houseful of fine eighteenth-century French furniture and move to a smaller apartment. Philadelphia was then a poor market for French furniture, so young Tyson volunteered to scout New York. In the process, he met a number of established dealers, discovered that the business of buying and then selling

ABOVE: *Accumulation*, by Arman, with small black-bristled brushes set in Lucite, dominates a Living Room wall. A collection on a Louis XIII lacquered trictrac table includes a 1st-century B.C. limestone stela from southern Arabia, two wooden Ashanti heads, a Chinese vase, and a carved Indian leopard. OPPOSITE: A primitive profile of a child, by the Ecuadorian painter Felix Arauz, rests atop the travertine mantel. Elie Nadelman's 1912 *Buck Deer* bronze is fancifully repeated in a mirrored wall.



antiques was a fine art in itself, and set out to educate himself in all aspects of the French decorative arts.

"I bought every book I could find on the subject," he says. "And I spent all my spare time at the Metropolitan Museum, looking at prime examples from its collection, opening drawers that weren't locked, to see joinery, getting under things when the guards weren't looking, to study other critical details. Meanwhile, I managed to sell off all the family's excess furniture and launch myself on a career."

At that point he still had a way to go before achieving his present professionalism. He smiles when he remembers a visit he made a couple of years after he had started his career, to the shop of a noted dealer in the town of Versailles. "I had a friend with me who spoke good French, and he and the owner began a lively conversation. I couldn't join in, so I took the liberty of poking around a little—assuming no one would notice. At one point I was down on my knees, with my head under a chair seat, when the owner looked my way. She thought this pretty odd behavior, and she asked my friend what in heaven's name I was doing! With him as translator, I replied that I was simply trying to tell if the chair was really genuine."

Mr. Tyson remembers feeling like one of Henry James's innocent Americans in Europe when she declared with some tartness, "Tell him that if he cannot walk into a room and *know by*



"The mood is always
calm and restful, and there are
wonderful things to look at."



OPPOSITE: Gracefully shaped and colored Lucite sculptures by Jean-Claude Farhi add a sense of gentle motion beside a carved wood figure from Thailand. A 19th-century Japanese vase, fashioned to look like branches, rests near a troop of antique Indian animals. ABOVE: A bold Indian tiger painted on cotton dominates the Bedroom, accompanied by a bright bedcover. A pure silver lion from India shares the window ledge with an English gilded-bronze armillary. On the bedside table, an 18th-century Persian steel candlestick, damascened with gold, is mounted as a lamp.

sight whether something is genuine or not, he will *never* be a dealer."

Though Gene Tyson went into a far wider variety of furniture than eighteenth-century French—the growing scarcity of such pieces virtually forcing him to go as far afield as India, China and North Africa—he still takes special pride in the styles that launched him professionally. One example is the special effort he made to ensure that the chairs in his living room were upholstered perfectly. The three Régence armchairs all went to a craftsman in Paris for re-covering.

"It's awfully hard to settle for second best," says Mr. Tyson. "And that fellow in Paris is the only man I know who can and will reproduce authentic upholstery with the original and appropriate sort of welting and tufting."

As a dealer, he is able to keep his personal collection as fluid as he chooses and to renew his surroundings regularly with new acquisitions. Many of these will one day find their way to his shop—and ultimately to another and equally appreciative owner.

Perhaps the only constant in the apartment is pale color, a serene unassertive beige tone. In satin-finished paint, the color wraps walls and ceilings throughout the apartment. It covers the living room floor, in the guise of a tightly woven carpet. The same tone covers the bedroom floors, and even the fireplace facing conforms to Mr. Tyson's understated palette.

By day the fawn backdrop modulates the natural light spilling in from broadly glassed north and south exposures. But Gene Tyson thinks of his apartment as a place to be enjoyed principally at night—and this is when the color and the décor come alive.

"Some people," reflects Mr. Tyson, "find the low-key lighting and the relative lack of color a little strange. But you really can't be concerned too much about that sort of thing. I've done this place to please myself. There's plenty of space to move around, the mood is always calm and restful, there are wonderful things to look at. I can make small changes or large ones. All in all, I think you could call me a happy man here." □

—*Wendy Murphy*



The Collectors:

Robert Allen in New York — The Infinite Dimensions of a Single Room

PHOTOGRAPHY BY PETER VITALE





Moving from a seven-room duplex to a studio apartment in Manhattan, art historian Robert Allen sacrificed none of his cherished possessions. ABOVE: A gilt canapé and suite of chairs by Süe et Mare, upholstered in Beauvais tapestry by Bénédictus, harmonize in Art Déco splendor with velveted pieces of the same period. A Lalique vase and two Burmese bowls rest on the Jansen lacquered table. Large paintings, from left to right, are by Francesco Albani, Francesco Gessi and Adolf Hirémy-Hirschl. The small watercolor is by Descamps. ABOVE RIGHT: A painting by Theodor van Thulden and two tapestry Régence chairs appoint the fireside.

ART HISTORIAN and lecturer Robert Allen, in streamlining his environment to manageable proportions to allow himself more freedom to travel both for work and pleasure, has surrendered none of his most precious possessions—his books, his works of art or his collection of fine furniture.

He gave up a seven-room duplex at the Hotel des Artistes in Manhattan for a one-room studio apartment. Left behind were an all-mirrored dressing room, a mica-encased smoking lounge, and a Louis XIII fireplace bought from the Hearst estate, as well as handlaid parquet floors. Having been used to a large drawing room with a chimneypiece, Mr. Allen insisted on finding a similar arrangement for himself.

He found it in Murray Hill. A magnificent salon with perfect proportions, entirely paneled in solid cherry, it was once the back parlor of a house designed by Stanford White, and built by J. P. Morgan as a present to one of his daughters. There is little else to the apartment but an efficiency kitchen, a bath and a dressing alcove. But it has become the perfect setting for the lovely possessions Mr. Allen refuses to do without—possessions that hold fond memories of the years spent in



Provence and Paris and in New York.

"Not one chair was disposed of," he says, and Mr. Allen's small apartment has over twelve of them. The number of chairs is not to accommodate large parties—Mr. Allen rarely has more than half a dozen people for drinks and dinner—but because he feels there should always be various places to sit.

"The room is *not* decorated," he emphasizes, "only put together."

Possessions are placed in order to be enjoyed leisurely, and furniture is situated for easy conversation among close friends. Nevertheless, an air of French formality prevails. There are pairs of chairs set back to back against polished metal and lacquer, and perfect martinis in a silver shaker wait on a *lacque-de-chine* drop-leaf table.

A small setting, perfect for lovely possessions.

Soft music is heard in the background as Robert Allen converses with his guests while setting up a card table covered with layers of Irish linen, porcelain, silver and crystal. An excellent cook, he does everything himself, but he is rarely out of the room while guests are present. He orchestrates his evenings like chamber concerts—with everything in place and on time—yet nothing appears arranged.

Black velvet and lacquered table surfaces, chests and *bureau plat* counterpoint the brilliant tapestried furniture. The lacquered screen is the focal point of the room and acts as a baffle, backdrop, and gives emphasis to exits and entrances. All of the seating furniture is French and mainly Art Déco—with the exception of one eighteenth-century Venetian chair and two Régence fauteuils. The drama of the room is provided by the gilt canapé and suite of bergères and fauteuils by Süe et Maré covered in brilliant orange, blood red and beige Beauvais tapestry by Bénedictus. They were prominent attractions at the Exposition des Arts Décoratifs in Paris in 1925. This stunning set of furniture comprises nine pieces—seven of them

accommodated in one room. Opposite is a cozy grouping of velvet settee and armchairs, roughly of the same period, and an arrangement of black-lacquered cocktail tables. Antique kilim rugs casually cover the floors, and



"Not one chair was disposed of," says Mr. Allen of the transition to his elegant one-room living space; "there are over a dozen." OPPOSITE: Below an 18th-century Pierre Subleyras painting at left is a Regency drop-leaf lacquered table that holds gleaming 18th-century Waterford crystal decanters. Candlesticks at the window are Wedgwood and crystal, circa 1790. A 1912 watercolor by Edmond Dulac stands on the table; between the windows is a small contemporary painting by Stephen Kuzma. Terra-cotta bust on pedestal is by Caffieri. ABOVE: A brilliantly colored Art Déco screen, circa 1925 (detail at right), dramatizes an intimate seating group. Above the coromandel lacquered cabinet is a 1976 Edward Armour abstract.

there are cushions of nineteenth-century Chinese tribute silk, all arranged invitingly on the divan.

Standing sentinel in the corners of the room are grand torchères in silver and velvet, "run up seven years ago" by architect John Barrington Bayley, who recently completed the new wing of the Frick Museum. Pale nineteenth-century celadon vases made into lamps and picture lights are the room's only other source of illumination except for candles in eighteenth-century Wedgwood Titans, ritually lit at the dinner hour. A desk and worktable is provided by the solid and beautifully made Louis XV *bureau plat* of this century, and steel and brass guéridons designed by John Vesey hold precious

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Past the Moon Gate

Oriental Fantasy in a Two-Room Apartment

INTERIOR DESIGN BY ANTHONY MACHADO
PHOTOGRAPHY BY LELAND Y. LEE



THE OWNER SAID, "You can go ahead and do what you think I want." Not quite the same as carte blanche, this was a special case of talent recognizing talent—and challenging it. In such a way fashion designer Choey Fong gave the commission to design her Los Angeles apartment to San Francisco interior designer Anthony Machado.

A private person, a woman of accomplishment and assurance, Miss Fong discovered the interior designer in the March/April 1976 issue of *Architectural Digest*, in which Mr. Machado's own residence was published. After she saw the illustrated article she called him, as Mr. Machado relates, and said, "This is the look I want."

"We met and hit it off right away," he recalls. "She had a whole list of things she wanted—including a throne—but the first stipulation she made was, 'I don't want anything that relates at all to reality.' "

For a venturesome young designer intent on exploration this was a splendid inducement. The list of necessities required by the owner included little in the way of harsh reality, and a great deal in the way of the ethereal.

What Miss Fong was seeking in her new apartment was, quite simply, serenity—and also fantasy. She envisioned a milieu conducive to her own design work, a place for meditation and inward development. The spaces had to be generalized enough for large groups and yet particularized for intimate entertaining. It was to be an entirely personal retreat, and yet not static—a place capable of mercurial changes in response to the owner's



own particular flights of imagination.

So, out of a two-room condominium in Century City in the heart of Los Angeles—with no more than 1,400 square feet of space—Tony Machado created a special world whose precise dimensions are beside the point.

Essentially, he provided mystery, a setting both glamorous and spare, a tranquil sort of fantasy. A few key elements make an extraordinary impact in conveying the mood, while the actual furnishings are mostly self-effacing shapes that float in a seemingly unearthly little universe.

Two master strokes create the striking mood. The first of these is the circular moon gate, finished in high-gloss ivory lacquer and inlaid with brass, which replaces a ten-foot wall between the living area and the bedroom area. The open arch—in effect, a serene void—is both focal point and tangible token of a deliberately created mood of Oriental magic. The other telling element is the enigmatic four-foot brass shield inlaid in mirror, which is reflected like an endless echo throughout the space, deepening the drama and mystery. Mirrored walls take up the echo and intensify the

Anthony Machado has created a tranquil respite from harsh reality, in fashion designer Choey Fong's two-room condominium in Century City. OPPOSITE, ABOVE AND COVER: A Chinese moon gate with pale lacquered finish detailed in brass, by Philip J. Sicola, connects the Living Room and Bedroom. A Lucite scroll table from J. Robert Scott, displaying a single Japanese candlestick, stands before the custom-designed sleigh bed; behind, an inlaid brass shield subtly punctuates the mirrored wall. Two life-size deer sculptures stand amiably in this fantasy setting.





Essentially, he provided mystery,
a setting both glamorous and spare,
a tranquil sort of fantasy.



impact of these elements. So vividly is the mood of this private world realized that even the life-size bronze deer in the living area are accepted without hesitation as being appropriate.

The entire apartment is composed of pale colors in various textures—polished travertine wall and decks, ivory-lacquered shoji screens that slide across the entire length of the window wall, reiterated upholstery fabric. Tony Machado designed all the quietly rounded upholstered pieces to float unobtrusively in this shell, including the "throne," suavely arranged to serve as bed or banquette.

But what about the exotic black satin pillows? The designer admits to their drama—and then shows how they can be whisked away, leaving the apartment in total neutrality. This is the way that Mr. Machado personally prefers it. No single effect is fixed in this prophetic environment.

Within a neutral shell, colors can come and go, but there is always the master control of the owner. The setting was designed so that Miss Fong could remain in complete control of the finished result. Thus, arriving guests are invited to slip into robes and

PRECEDING PAGES: Shoji screens by Philip J. Sicola shut out the world or reveal the view, as desired. Shaped table and decorative glass rocks are from La Pyramide. Upholstery by Ken-Wil. ABOVE: A corner of the Living Room set aside for dining blends with the quiet ethereal mood. A glass-topped table with pedestal base is appointed with Japanese ceremonial chairs with hard-lacquer finish and gracefully curving lines. OPPOSITE: A Lucite arc prism graces the table, accompanied by 1930s outsized black-glass plates. Candles light the table and the terrace beyond.



soft slippers. No alien colors or silhouettes are permitted to distract.

"Yet, if Miss Fong is in the mood for red," says Mr. Machado, "a set of Chinese red pillows is brought out, along with red flowers, and there might be red robes for the guests. Just these few touches of red, reflected and refracted endlessly in the mirrored walls, transform the space."

Concealed lighting plays an important part in both the mystery and effectiveness of Miss Fong's apartment. As one of the more functional elements in her list of requirements, the fashion designer envisioned her apartment as a place where she could conduct intimate fashion shows, or as a setting for performances of the dance, to which she is devoted, and even for Chinese puppet shows. The moon gate, the mirrors and the flexible lighting provide endless possibilities.

To Tony Machado, the spaces he created for Miss Fong suggest a design direction he would like to pursue more often: "a paring away, a return to purity of design." His aim is to find the essence of a particular time or place—as he has done in Miss Fong's apartment, with its Oriental aspects—and out of it "to produce an illusion of the total re-creation of an era." To this end he is especially concerned with understanding the cultural significance—beyond mere aesthetics—of an object placed in a particular surrounding.

Levels of perception are what Mr. Machado's work in this apartment is all about. The result is reality, created entirely out of sheer illusion. □

—Lois Wagner Green



ARCHITECTURAL DIGEST VISITS:

Lina Wertmuller





OPPOSITE: In a mezzanine-level Hallway, a wood sculpture by Mario Ceroli articulates the intersecting profiles of film director Lina Wertmuller and her sculptor husband, Enrico Job. Signor Job renovated their turn-of-the-century Roman apartment, updating it with mirrored panels and latticed oak. The carpeted stairway leads from the director's studio at ground level to the main living areas. ABOVE: Line drawing of Lina Wertmuller by Robert Tanenbaum. RIGHT: A pair of Napoleon III sphinxes on the terrace frame an enchanting Living Room view of the Piazza del Popolo, with its Egyptian obelisk.

NOT THAT LONG AGO the name of Italian film director Lina Wertmuller was largely unknown—in spite of her thirty years in films, theater and television. But even the most churlish of critics had been praising her work ever since the appearance of her film *The Lizards,* in 1963. This lethal analysis of life in a sleepy Apulian village, however, was entirely lost on the public.

Then, in 1964, Lina Wertmuller wrote and directed another film, *Let's Talk About Men.* As usual, there was warm critical applause, but this time the film enjoyed a discreet success at the box office. Several years later *The Seduction of Mimi* appeared, and it turned into one of those Italian comedies destined never to disappear for very long from the screen. The thrust of a Wertmuller film, several degrees removed from the traditional Italian satire, has a steely freshness that can be blistering. *Swept Away* followed, a tooth-and-claw version of the *Admirable Crichton* theme. And then came the grotesque and superbly stylish *Seven Beauties,* probably the finest example of her work to date.

With a reputation built on a string of beautifully organized, hard-hitting social comedies, it would be easy to fall into the trap of taking Lina Wertmüller von Elgg for a cold-blooded Prussian, descended on Europe's movie capital to beat the Italians at their own game. But the fact remains that she is the daughter of a southern Italian from Apulia—the Teutonic surname goes back a few generations to a handful of Swiss who migrated to the heel of Italy—and a Roman mother. Her upbringing and background are as Roman as the Trevi Fountain. All that red-headed verve, that peppery explosive personality, those riveting *parolacias,* that gusty laughter, that incisive glance from behind ever-present white-framed glasses, mask an emotionally Italian attachment to parents, family and friends. It is precisely this deep-rooted love for people that nourishes her creative drive. A Wertmuller film is the product of a "clan." Again and again she uses the same actors—especially the talented Giancarlo Giannini—the same cameramen and

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



The sphinxes stare in from the outside like household pets.



crew. And of course to nobody is she more attached than to her sculptor husband, Enrico Job. As art director of practically all her films, he must take credit for much of their visual impact.

Signor Job is never likely to be regarded as "Signor Wertmuller." Before they met, he was already working in the theater and opera as a set designer familiar to the great directors.

LEFT: A large Art Nouveau painted canvas stretches overhead in the Living Room; dark walls and carpeting increase its dramatic effect. Other Art Nouveau elements include jewel-toned Tiffany lamps and small tables by Gallé. A Louis Philippe canapé mixes with commodious contemporary sofas. ABOVE: An antique bronze head on a Living Room table contrasts with the enigmatic draped sphinx.

But it is as a sculptor that he is most renowned. Four or five years ago, at the *Contemporanea,* a huge modern art exhibition held in the cavernous new underground car park in the Villa Borghese, his *Mappacorpo* was an enormous success. It was a vast planetary map composed of three-dimensional photographs of the human body.

When it came to creating a home for his wife, Enrico Job wisely decided there should be no clash between their strongly differentiated tastes and outlook. The house was to be hers. He wanted her to have an ambience where she could enjoy living, as well as a comfortable place where she could work. The search for the right house



was long and frustrating, but in the end, the sphinxes decided the matter.

Lina Wertmuller and her husband stood on the terrace of a turn-of-the-century Roman apartment overlooking the Piazza del Popolo with its towering Egyptian obelisk and beyond it the cascading marble balustrades and fountains of the Pincio, with their heroic medley of gods, Classic and neo-Classic, set against the aerial pines and gardens of the Villa Borghese. Beside them stood two handsome sphinxes, their female heads

ABOVE: The Dining Room's oak paneling is warmed by firelight, while more Tiffany lamps and a leaded-glass fire screen complement the circa 1800 American patchwork quilt that serves as a tablecloth. OPPOSITE: Romanesque domes and spires of neighboring buildings on the Piazza del Popolo provide a romantic Mediterranean backdrop for cocktails at dusk on the tiled Terrace.



mysteriously draped in veils. The director's imagination took fire. She has a passion for Liberty—the Italian term for Art Nouveau—and soon the cold and empty apartment sparked into life. The Liberty theme is so skillfully handled that, in spite of the many contemporary structural features, the atmosphere turns back seventy years—simply through the placement of details, objects and furnishings.

Between the two flights of stairs leading up from the director's studio is a chocolate-carpeted mezzanine with a Ceroli wood sculpture and a Job costume torso. From here concealed doors open onto the kitchen and a service area that eventually connect with the dining room upstairs. Then up the second flight into the paneled entrance to the living room, where reflecting



glass creates and recreates a play of enchanting perspectives. Here the apartment opens out. Huge windows frame the terrace balustrade and the nodding pines on the Pincio, while the sphinxes, with upraised paws, stare in from the outside like household pets.

Once Lina Wertmuller's house was ready, Enrico Job could think about a studio for himself. He had spotted an old disused garage slumbering in that warren of junkyards and tennis courts where the untamed vegetation of Villa Giulia gives way to the via Flaminia. Big windows at the back open out onto the lush green gardens of the Philharmonic Society, while the side lane entrance is as discreetly quiet as an artist could wish. Yet it is in the heart of Rome and practically a stone's throw from his wife's house. It is an ideal place to create his sculpture.

But the most fitting portrait of a marriage between two artists is Ceroli's wooden sculpture in the main house. The chiseled profiles of both Lina Wertmuller and Enrico Job gaze in different directions. But they stand on complementary axes, intersecting symbolically at the heart. □

—*Adrian Cook*

ABOVE: Lina Wertmuller's white-framed eyeglasses rest near a Thonet bentwood bed in the Master Bedroom. Drapery closes off a glass-walled sitting area that extends onto the terrace. OPPOSITE: Enrico Job's Studio, formerly an unused garage, showcases his unusual designs, including a rack of body costumes, an anthropomorphic chair, and a pair of stuffed sackcloth figural sculptures.

...the portrait of a marriage between two artists.



Mosaic of Antiques

Formality in Palm Beach





Designer Robert Metzger made full use of a fine collection of French furniture from the Buckleys' New York apartment, and adapted it for Florida living. ABOVE: The canopied entrance to Mr. and Mrs. William E. Buckley's Palm Beach home, with trompe l'oeil inlaid marble. ABOVE RIGHT: In the Hallway, a guilloche-carved Louis XVI table displays a French neo-Classic marble and ormolu clock. Above is an aquatint by Rouault. OPPOSITE: An antique coromandel Chinese altar table is flanked by a pair of Venetian gilt-wood side chairs, upholstered in 18th-century brocade. An 18th-century English portrait by William Owen graces the wall, with a pair of Louis XVI bronze doré sconces.

"THE RELATIONSHIP between a designer and the people for whom he works is one of the closest in the world," says New York's Robert Metzger. Mr. and Mrs. William E. Buckley clearly share his sentiments, for they have recently moved into the third residence designed for them by Mr. Metzger.

Designing the interiors of their new house—a "perfect jewel of a house" in Palm Beach, Florida—was an experience of particular importance to Mr. Metzger. It grew out of the long professional and personal relationship that began when Mr. and Mrs. Buckley gave the designer his very first commission nearly ten years ago.

"They gave me my start," says Robert Metzger with gratitude.

He had been working in an antiques and decorating firm on East Fifty-seventh Street when the Buckleys asked him to design their first Manhattan apartment, in the early 1970s.

"They caught me at my birth," says the designer. "I had fresh, raw talent, and they were receptive to all of my ideas. Everything was a great success, and we have maintained a fabulous relationship for years and years."

William E. Buckley is a good-natured man and he takes it in stride when people confuse him with the conservative political columnist. The Buckleys' Manhattan apartment had been designed to accommodate Mr.



Buckley's busy career as a book publishing executive. After his retirement, however, the Buckleys moved to Palm Beach—living first in an apartment that was also designed by Mr. Metzger. Last year they decided to move into a home of their own, and naturally they again sought Robert Metzger's advice.

Purchased from the estate of a collector, the house is protected by a wall of Ficus trees over fifteen feet high, providing both privacy and a good deal of shade. Behind its trompe l'oeil entrance the house is spacious, elegant—yet easily manageable. There is a continuous flow of space and light through the main body of the house. French doors open at one end of the living room to a sheltered terrace. At the opposite end there is an L-shaped space for dining and relaxation—the traditional "Florida room"—leading to the swimming pool and the pool house, with accommodations for guests. In spite of formal interiors it must be remembered that the Buckley house shares the characteristic informality of its locale and takes every advantage of the tropical setting.

One of the challenges faced by the designer was to take the Buckleys' collection of fine furniture, purchased in New York for a Manhattan apartment, and adapt it to the Palm Beach climate and a new way of life.

"It is all signed furniture," says Mr.

INTERIOR DESIGN BY ROBERT METZGER
PHOTOGRAPHY BY PETER VITALE









SPECIAL FEATURE

Architecture: Craig Ellwood

TEXT BY THOMAS R. VREELAND, JR.
PHOTOGRAPHY BY CHARLES S. WHITE

CALIFORNIA is the land of the casual, of the informal. Its buildings tend to be residentially scaled: offices and schools, even automobile showrooms and shopping centers. Roofs of wood shakes and clay tile cover everything, and wood is a basic building material.

It therefore comes as somewhat of a surprise to discover that the house in which Alan and Iris Mink have lived in Los Angeles for the past eight years is framed in steel: in exposed wide-flange columns and beams and girders of structural steel painted white, as implacable in

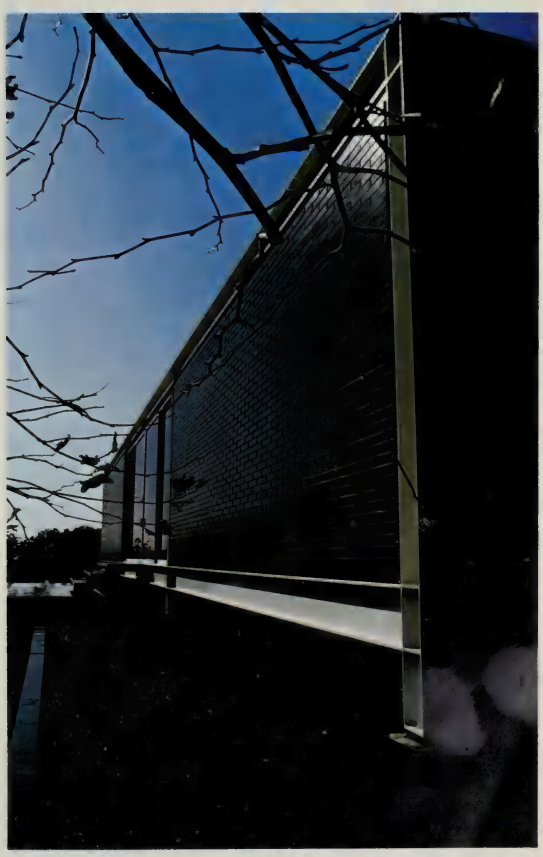
Mandeville Canyon in Los Angeles is the site of one of Craig Ellwood's most noted designs, the residence of Mr. and Mrs. Alan Mink. Mr. Ellwood says of the four-bedroom house, designed in 1961, "The style is really undated." The architectural concept consists of nine modules of equal size, with an outdoor court in the center. Open decks face north and south.











The clean Palladian symmetry of the Mink house is particularly striking at the front entrance. Mr. Ellwood raised the entire structure several feet so that grass growing at ground level could not blur the strong lines of the white structural-steel beams. River-polished rocks from Mexico pave the base.



their regularity and overall organization into equal-size square bays as those that might be found in any forty-story office building.

The contrast of the house's urbanity with its cultural setting is made even more striking by its location in Mandeville Canyon, where the majority of residents who have settled this fox-and-deer-inhabited woodland seem to be attempting to recreate in their rustic cottage homes memories of some half-remembered and well-loved New England countryside.

At first sight the house seems strikingly flat and abstract: two rectangular panels of gray brick, framed in white steel, placed symmetrically at either side of a similar-sized rectangle of glass. The floor of the house is raised three feet above the ground, and access to it is afforded by a platform poised halfway between it and the ground. This platform traverses a moat of black river-polished pebbles surrounding the house. Once through the front door and into the entrance hall, the visitor is faced with a visual puzzle that quickly dispels the earlier impression of flatness. It establishes a theme of transparency and reflectivity experienced again and again in the house. A gray-glass screen reflects, with all the ambiguity of a Larry Bell sculpture, the lawn and the trees, while dimly showing the tree-filled courtyard at the center of the house—two simultaneous views superimposed upon each other, which momentarily confuse inside and outside. Stepping behind this gray-glass screen, the visitor finds himself in the dining room, which looks into the center court, in which an ancient olive tree is growing in antique splendor.

The basic design of the house is a dazzling array of fundamentally simple quadrangular rooms—no two alike—each with a different exposure, a different furniture arrangement, but

"Mies taught me
how to fill interior space."





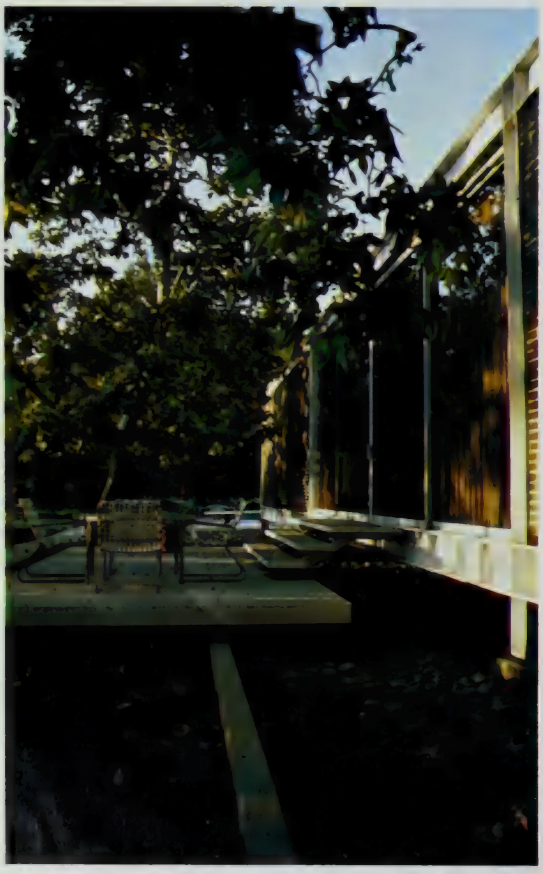






The visual effect of the design is measured and precise in every detail, with the structure's architectural elements carefully articulated. A small gap separates the glazed enlongated brick facing from the steel frame; the column bases are slightly raised above their concrete footings. Two Living Room walls are dominated by a Craig Ellwood painting, *Planes in Space #3*, top left, and a stainless-steel fireplace, center left. At left, the central court, affording a constant view of the outdoors, is seen from the Dining Room.





Swimming pool and car shelter form a small module on the north side, connected to the house by a sun deck. Terrazzo flooring used throughout.

all having a remarkable consistency. The effect of the central courtyard, shared by all rooms, and the simple exterior shell of glass and brick panels, from which all but two interior walls stand clear, is one of great unity.

With its strongly marked cross-axiality it calls to mind another rigorously symmetrical country house plan, Palladio's *Villa Rotunda*. In fact, there is something very Palladian about the Mink house, and Craig Ellwood seems to have discovered, as did the Vicenzan architect before him, the secret of good country houses. The geometrically regular plan has a wonderful way of leaving the occupants alone, of not placing demands upon them. They can do what they want in it—dress up and eat by candlelight in formal dignity or lie around in casual clothes. The English have always known this, which explains their centuries-old preference for Palladian country homes. They know only too well the tyranny of the rambling cottage, with every room a different size and no clear organization and no clear focal points.

In fact, this is exactly how the Minks live in their house. They talk of black-tie dinners and casual blue-jean chili parties, of how the house responds to every change of mood of light or season, of how they prefer to live in different parts of the house at different times of the year. They speak of the light changing throughout the day—sometimes falling in the atrium, sometimes leaving it in shadow—and of how they particularly like the house when it rains. At night everything is different, too.

Finally, they mention the unity of the house—how, in spite of its 4,400 square feet and its many bedrooms, it never seems empty, even with just the two of them in it. They look on it as a retreat, and even hate to leave it in the morning. The pull of its unity is a strong one.

The Minks had been familiar with Craig Ellwood and his work for a long time before purchasing this house. They had, in fact, lived in an earlier Ellwood-designed house, which they liked so well that—even after buying the present one—they were unwilling to give it up until they had assurance that the new owners would cherish it as much as they had.

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A Family Heritage

Wisconsin House on a Historic Site

INTERIOR DESIGN BY CARLETON VARNEY
ARCHITECTURE BY CLARENCE JAHN
PHOTOGRAPHY BY RICHARD CHAMPION

GREEN BAY, WISCONSIN is justly proud of its history: of the heritage of its native Ottawa and Menominee Indians; of the French trappers and fur traders who were the first white settlers; of Fort Howard and the handful of cottages that stood on the banks of the Fox River in the early nineteenth century when the first American settlement in Green Bay was technically only a part of "Private Claim No. 19."

This history survives in the restored buildings of the newly opened Heritage Hill State Park, which Mrs. Patrick Martin, as a governor of the





ABOVE: Mr. and Mrs. Patrick Martin's family home is nestled amid tall trees on a historic site in Green Bay, Wisconsin. Landscaping includes only native Wisconsin plantings. RIGHT: "It was like rearranging a bouquet," says Carleton Varney of the total redesign for the interiors. A large-scale botanical print covers the furniture in the Drawing Room, suggesting an English country house atmosphere. Crystal sconces on the striated English wallpaper are by Waterford; the rug is from Patterson, Flynn & Martin.





A bay window in the Drawing Room is draped in the same multicolor floral print used liberally for upholstery. Other fabrics and the rug have discreet coordinating geometric patterns. A Queen Anne wingback chair and other English wood pieces are family heirlooms.

Antiquarian Society of Green Bay, has been instrumental in creating. Mrs. Martin, in turn, is justly proud not only of Heritage Hill but of her own cherished family residence.

The Martins' house near Heritage Hill has been completely redone by interior designer Carleton Varney. The story began in the dining room of the *France* on its last westbound crossing, when Mrs. Martin and her designer-to-be initially met. Only hours out of Le Havre, Mrs. Martin and one of her daughters were finding the passenger list quite unpromising when they spied Mr. Varney across the room waving a carnation at his young son Nicholas, as the two sat alone finishing dinner. Mrs. Martin, charmed by what she terms Mr. Varney's "patient father" image, saw to it that they met at once. Terrorized by countless confrontations with readers of his syndicated newspaper column who invariably say, "My rug is green, and I have two purple chairs, can you tell me what to do?" Mr. Varney was delighted to find the Martins had never heard of him.

"We exchanged addresses in New York," adds Mrs. Martin, "and one



year later we exchanged notes. Then one of my boys saw a book on decorating by Carleton in a Chicago bookstore and called home to say, 'I've found out what Mr. Varney does!' "

The discovery was timely. Mrs. Martin had just bought her parents' house from the family estate and decided to send a plea for help to interior designer Varney. She recalls that she "wanted his advice but never thought he would appear himself."

Mr. Varney did come, nonetheless, and he found the large white Georgian house, built by Mrs. Martin's father in 1940, filled with many possibilities.

"It was a beautiful house with great strength of character in the construction," he recalls. "It looked like it was made for durability, and there were many good things about it—although there was that feeling of a big old house done in tones of mauve, rose and dust, and you sensed that the windows hadn't been opened for a long time. Yet it had a certain spirit."

The house had many assets. There was a good collection of English furnishings and two grand pianos from Mrs. Martin's own mother, a concert

A tablesetting, rich with the gleam of polished silver, adds to the Dining Room's aura of traditional refinement. Handpainted murals provide a scenic backdrop for the Chippendale table and chairs. Beyond the bay window is a dreamlike natural setting that includes a rose garden and gazebo.

"When you do a house right, you do everything! It was like rearranging a bouquet."

pianist who had taught her whole family to play. There was also an extraordinary collection of music boxes, and the house had a magnificent black walnut staircase—the pride of Mrs. Martin's father, whose lumber business had provided the finest woodwork available throughout the house. There were fabulous linens, and wicker settees and chaises, as well as many many overstuffed, upholstered pieces. Too often such things are thrown away in redecorating, but Mr. Varney cautioned, "Don't get rid of *anything* until we're finished."

There were drastic changes. Rose damask was banished, and big botanical flower prints went on the overstuffed furniture—all giving the house that flowered-chintz-and-garden feeling of an English country manor.

"We opened the whole house up with mirrors," says Mrs. Martin.

From the garden the view runs down to the Fox River. Only native Wisconsin flora were used in renewed plantings, so—rather than clematis and flowering dogwood—there will be prairie roses, jack-in-the-pulpits, lady slippers and maple trees.

"It was a total transition," Mr. Varney says. "When you do a house right, you do it right down to everything! It was like rearranging a bouquet. We took things down, here, and put them up, there. It's a house that has all those things that a decorator can't collect. You can't buy history."

"It isn't a museum, at all, "says Mrs. Martin. "From the moment Carleton made the presentation, I saw that he knew what I really wanted. It has a warmth that he alone created. It has so much color—and happiness." □

—John Loring



RIGHT: A finely pleated white chintz lines the walls of the Master Bedroom and drapes the bed canopy, while a watercolor print and a Patterson, Flynn & Martin rug provide subtle pattern and color in the room. Fresh white bedlinens augment the soft, restful look. The painting is by Vertès.

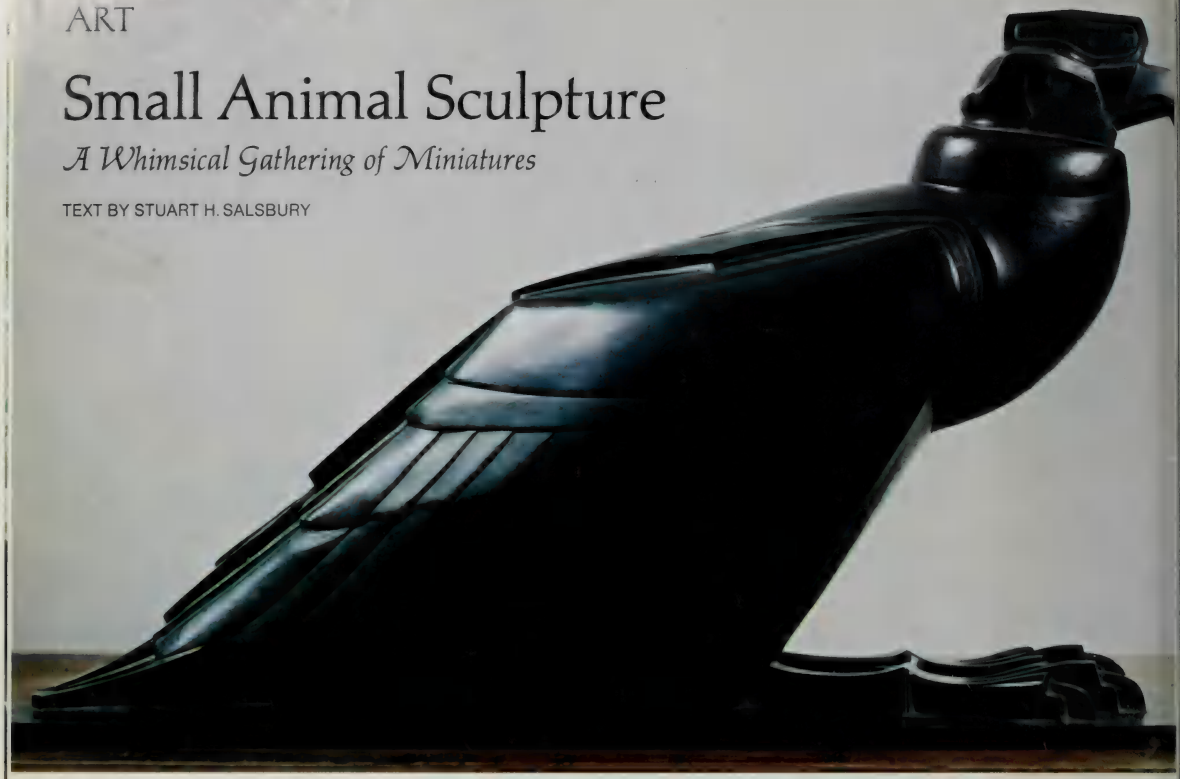


ART

Small Animal Sculpture

A Whimsical Gathering of Miniatures

TEXT BY STUART H. SALSBURY



Condor, Edouard Marcel Sandoz, circa 1929.
Bronze; 15" high x 24" long. Courtesy, Frances Pratt, New York.

SMALL-SCALE SCULPTURE for the interior has always had a dual identity: It is sometimes fine art, sometimes purely decoration. As art, it has reflected within its sculptural limitations various movements of different periods. As a decorative accessory, small sculpture has more often reflected the fashion of its day, rather than the artistic expression of the sculptor. Historically its intent was considered at times more commercial than aesthetic.

This conflict between art and commerce made the sculptor's vocation especially difficult. However, it became even more difficult during the first half of the twentieth century, when the demand was for a marriage between the fine and the decorative arts. The way artists met this demand is perhaps best illustrated by the work of sculptors who accepted the challenge, choosing the most traditional of subject material: the animal.

The immediate precedent for twentieth century animal sculpture would probably be the French *animaliers:* Antoine-Louis Barye, Pierre Jules Mène, Christophe Fratin and Emmanuel Frémiet, among others. These sculptors, all active during the second half of the nineteenth century, chose such subjects as King Charles spaniels and long-haired terriers; herons and ibis; barge horses and dromedaries. Taking their format from the Renaissance, and from the repertoire of Medieval subjects made fashionable by the Romantic movement, their panthers, lions and tigers soon ornamented the national gardens and the architectural monuments of Paris. Their Algerian gazelles, raccoons and roe deer could be found, not only in the salons of France, but in England and in America.

The industrial revolution presented new materials and methods for the sculptor of the twentieth century to employ in his work. He often used industrial materials such as chrome, in addition to the traditional bronze. He utilized forms that typified mechanical production. For his subjects, the twentieth century sculptor chose models that were well known, as his creative concern was more with design, than with subject matter.

Among the sculptors whose work typified this period, Edouard Sandoz is exemplary. Utilizing Egyptian motifs—revived during the Art Nouveau movement—and the exotic animal subjects of the nineteenth century, he created objects that were novel: aerodynamic vultures, which, while motionless, personified flight; metallic pheasants with colorfully iridescent hues; monkeys and apes that are such surprisingly convivial and humorous



ABOVE: *Charging Elephant*, Hagenaur Workshops, Vienna, circa 1930. Brass and ivory; 5" high x 10" long. Courtesy, Alan Moss Studios, New York.

BELOW: *Small Giraffe Quenching His Thirst*, Rembrandt Bugatti, cire-perdue casting by d'Hebrard, circa 1904. Bronze; 15 cm. high x 19 cm. long. Courtesy, Alain Lesieutre, Paris.



"Small-scale sculpture of the twentieth century has been one of the most compatible of the arts."



Dolphins (once part of a fountain), Gaston Lachaise, 1920s. Bronze; 5½" high, 10" in diameter. Courtesy, Lachaise Foundation, Robert Schoelkopf Gallery, New York.



Rabbit, Anne Arnold, 1971. Terra-cotta; 9" high x 7½" long. Courtesy, Fischbach Gallery, New York.



Horse, Hayes, circa 1935. Bisque-fired clay; 7" high x 12½" long. Courtesy, Alan Moss Studios, New York.



Pelican, Flamingo and Stork, Rembrandt Bugatti, cire-perdue casting by d'Hebrard, circa 1904.
Bronze; pelican, 25.5 cm. high x 11.5 cm. long; flamingo, 34 cm. high x 16 cm. long; stork, 43 cm. high x 24 cm. long. Courtesy, Alain Lesieutre, Paris.

examples of analytic-cubism. Edouard Sandoz drew on the contemporary world he perceived, as Antoine-Louis Barye had drawn on the romance of the exotic, for his inspiration.

If Sandoz was inspired by the potential of technology, Gaston Lachaise created sculpture that was at times synonymous with technology. Drawing on his father's tutelage as a master woodcarver, and his training under René Lalique in the precise craft of fine jewelry design, he emigrated to the United States as a master sculptor. His inspiration came from his studies of Gupta sculpture and Eskimo art. Among his wide-ranging commissions was the design of distinctive hood ornaments for new automobiles.

Perhaps the most interesting artist in this context is the Italian sculptor Rembrandt Bugatti. Bugatti's brother Ettore and the family name became synonymous with the automobile and related technology. But while the sculptor's brother worked to refine the racing engine and power train, Rembrandt Bugatti refined his graphic techniques by drawing animals at the Antwerp and Paris zoos. While Ettore became aware of the importance of the suspension system, Rembrandt became aware of the Impressionists. Could a single family more clearly typify the conceptualized marriage between art and technology? Unfortunately, having suffered chronic depression since his military service, the sculptor committed suicide, in 1916.

Elie Nadelman is perhaps least typical of the personality of this period. Strongly influenced by the antiquities of the Aegean, the folk art of western Europe and the mechanics of Greek

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An Era Recast

Crisp Alteration of the 1950s





"ASSIMILATION is more important than innovation." This little credo is clearly a version of the logic behind interior designer Melvin Dwork's recently completed renovation of a house at Manhasset Bay on Long Island.

"As is so often the case," he says, "when I walked into the house for the first time I took a deep breath and said cheerfully to my client, 'Well, it has a

In a "typical 1950s" house on Long Island, Melvin Dwork has both respected and improved upon the characteristic design of the period. ABOVE: Sanded and glazed plaster transforms the Entrance/Stairway area into a piece of pristine glacial sculpture. A bronze by Plesser adds its metallic gleam, furthering the effect. RIGHT: In the Living Room, a Caucasian Kilim rug defines a conversation grouping with matching light-toned banquettes. The fireplace opening in the bronze-mirrored wall is framed with polished brass. A Jack Zajak bronze rests on the floor, at right.

INTERIOR DESIGN BY MELVIN DWORK
PHOTOGRAPHY BY RICHARD CHAMPION











lot of potential.' But I was wondering where I was even going to begin!"

Luckily, the ambiguity did not last long, and a fastidious and unique solution began to take shape behind the redwood walls of a solidly built, but "typical, too typical," 1950s house. Quite simply, what the designer did was to release the interior spaces and admit a profusion of light.

Working with his associate designer, Gail Taenzler, Mr. Dwork devised a solution that is very much in the spirit of the house and yet breaks completely with the East Coast tradition of claustrophobic interiors.

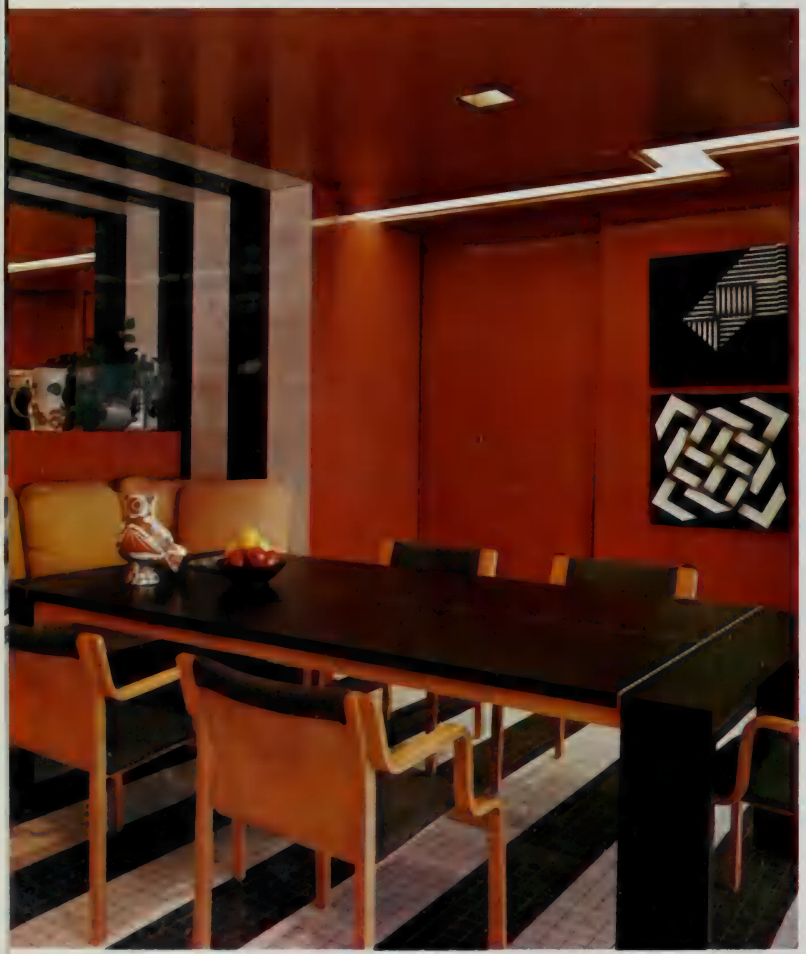
Perhaps we are still too close to the 1950s to appreciate the style of that rather maligned decade. But there are many elements of the period worth further study—or at least a few kind words. The rather quirky sense of proportion, the attenuated lines of furniture, the striped wallcoverings, the blond woods—all are elements that can look rather dowdy today. In the present house, however, Mr. Dwork has made reference, half ironically and half seriously, to much that was worthwhile in the design of the period, and used it to enrich and deepen the contemporary atmosphere of the house.

Architecturally, two decisions were made that further enhanced the cohesiveness and ease of the combined entrance and living areas. The first was the designer's decision to lay terrazzo floors as far as the eye can see. These gleaming pristine surfaces give the house a bedrock of solid luxury from which all other effects flow. The other decision—and one that it took Mr. Dwork some time to convince the owners about—was to remove the railings from the circular stairway and replace them with a swath of sanded and glazed white plaster. A glorious white sculpture is the result. The combined effect of stone and plaster is catalytic and propels the entire space into another cultural zone. The Mediterranean is suggested—not the American stereotype version with sentimental wrought-iron details—but rather, the hedonistic mixture of light-dappled surfaces and austerity of form that Europeans consider to be most characteristic of the south.

"Of course there was more to be considered than simply opening the house up to the water," says Mr. Dwork. "I always wanted to take advantage of the sense of countryside, in the other direction. So virtually every single room provides both vistas."

LEFT: Dark walls, upholstered in wool carpet, contrast with the expanse of gleaming terrazzo flooring that unifies the large Living/Dining Room area. A 17th-century English triangular chair with spool turnings, and seat covered in suede by Clarence House, is complemented by an Elizabethan cupboard. Two gouaches by Miró grace the wall above. Glass-topped table, tinted a cool hue, has a cedar-root base. ABOVE AND ABOVE RIGHT: Paintings from the collection include an acrylic by Alexander Calder and a large oil by Archile Gorky.

Over the past few years enormous evolution has taken place.



ABOVE: The Breakfast Area is an exercise in color contrasts, with light and dark vinyl by Hinson & Company, and ceramic tile flooring by American Olean. The dark Formica table is accented by thin strips of natural ash wood. Ceramic pitchers by Picasso grace the scene; the far wall displays two oil paintings by Omar Rayo. An architectural banquette divides the family dining area and the kitchen, beyond. OPPOSITE: In the Master Bedroom, the custom-designed bed is freestanding and is covered with a 19th-century Amish quilt. A 17th-century trestle table is appointed with a chair from Knoll International. A patterned Caucasian Kilim rug covers part of a berber wool carpet by Edward Fields.

The library is an exception to the rule of light, although light is present metaphorically in the deep yellow ceiling. Walls and blinds, however, are cloaked in a gray flannel. Here the thrall of the 1950s seems heaviest. It can be seen in the choice of art reinforcing the room's colors, and in the furniture, including chairs by Zographos, which are at once timeless and intensely of the period.

Mr. Dwork is a designer who believes that over the past few years enormous evolution has taken place.

"As a designer," he says, "it's easy to lose sight of the fact that the people you're working for are only just beginning to accept ideas you've been living with for years. An example: I designed a bed in this house—really more of a sculpture than anything else—and it stands well away from the wall, in the master bedroom. I did something similar for myself years ago, and accepted it as a perfectly valid and visually very effective way of treating a bed. To the owners of this house it was alarmingly radical and they were quite disconcerted at being cut adrift from the walls of the house. But now they love it. It's always a question of learning. And I've been lucky in having clients willing to allow me to push them a little further along the road."

Perhaps the most engaging quality Mel Dwork possesses is his instinctive warmth and the rapport he feels with the people who choose him to translate their wishes into reality. It is an attractive characteristic, and one that obviously helps to color and deepen the impact of his work. It is typical of his spirit that he gives the last word to his associate designer, "who worked on the details so thoroughly."

She shares his clear-headed philosophy: "What we were really doing was creating appetizing space." □

—*Peter Carlsen*







GARDENS

A Profusion of Flowers

Robert L. Green's Farm in Pennsylvania

PHOTOGRAPHY BY DERIK FELL AND J. BARRY O'ROURKE

AS AN EXPONENT of one of urban life's ultimate artifices, that of high fashion, it might seem a contradiction for Robert L. Green to espouse the joys of country living and the delights of gardening. He is a style and fashion consultant to many major publications and manufacturers, and he designs clothing and much else. But on reflection a certain logic presents itself.

After all, a garden is a composition that is refined and elaborated from a natural base. And so is fashion. A talent for discerning harmonies in fabrics can be extended into the reaches of the floral world, and an understanding of proportions must surely be echoed in the laying out of a garden.

"Let me say that it came as a great surprise to *me*, when I bought *Tollgate Farm* in 1963," says Mr. Green. "I'd never planted a seed in my life, and I had no idea that the sixty-five acres I acquired with the house would turn me into a complete garden addict.

"By pure coincidence, my first weekend guest was Vivien Leigh. She was an avid gardener, you know. She took one look, and said 'Robert, you must have an English perennial garden.' I roared with laughter and said, 'What you don't understand is that I have enough to do, just figuring how I'm going to meet the payments on the farm—without worrying about having a garden designed.' 'You can do it yourself,' insisted Vivien, and soon she was reeling off lists of very complex

To his own surprise, noted arbiter of fashion and taste Robert L. Green became an enthusiastic gardener after he acquired *Tollgate Farm* in Bucks County, Pennsylvania. ABOVE: A view of the Main House is framed by willow trees; swimming pond is edged with lilies. OPPOSITE: Daffodils above the pond arrange themselves in a natural swirling pattern.

"Flowers should look as though they were on a marvelous outing."



1



2



3

and medical-sounding Latin names."

Like many budding gardeners, he started off with packets of seed. "Then, when I began to realize that the results were somewhat random—to say the least—I began to do what I always do when a subject fascinates me: I bought books, and I read about it. I soon found, however, that books give a good deal of sound advice, but are rather repetitious. I was ready for the next step, which turned out to be nurseries. It was about then that I became fascinated with it all."

Mr. Green is proud of the ever-increasing scale of his activities—beginning with his perennial garden, blossoming out into a formal rose garden, and finally erupting into the massed displays of daffodils, irises and munificent varieties of day lilies. These flowers take up an ever-increasing acreage on Tollgate Farm, and they have even begun to make Mr. Green's name a familiar one among the garden fanciers of Bucks County.

"I definitely do not belong to the group that thinks a garden should be a kind of floral military school," says Mr. Green firmly. "I don't like flowers that stand to attention. Flowers should look as though they were on a marvelous outing—rather than engaging in some rather hostile activity."

He does, however, have decided views on the appropriate floral mix.

"Certain flowers are gracious and polite," he says with the delicate air of a court chamberlain deciding precisely who is—and who is not—eligible for presentation. "Others have bad manners, and several are distinctly nouveau riche. Then there are the shy ones, dear little things, like baby's breath, who need gentle companions. Really, the principles are the same as those you would apply to a decent party. Planning a garden is very much a matter of bringing the right personalities together in harmony."



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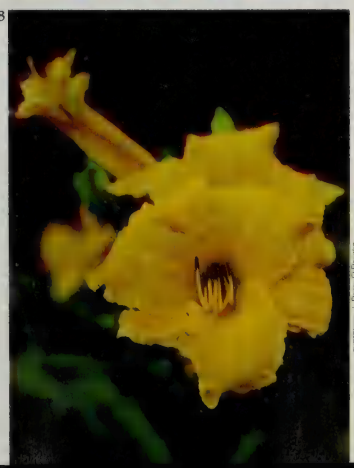
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OPPOSITE PAGE: 1. A Chinese-style pavilion, designed by Angelo Donghia, offers a place of rest at one end of the Rose Garden. 2. Masses of daffodils border a wooden bridge that spans a stream. 3. The Rose Garden is outlined with Japanese maples and star magnolias. THIS PAGE: "Certain flowers are gracious and polite," says Robert L. Green. "Others have bad manners. Really, the principles are the same as those you apply to a party. Planning a garden is very much a matter of bringing the right personalities together." Some of his choices include: 4., One of a wide variety of roses; 5., Gloriosa daisy; 6., Imperial Gold hybrid lily; 7., Rudbeckia; and 8., Country Cousin day lily.

PHOTOS: J. Barry O'Rourke

Naturally Mr. Green is aware that there is more to planning a garden than inviting the "right people."

"There are lots of flowers that simply don't work in Pennsylvania, anemones for instance," he says. "I can't tell you how many times I've been taken in by a supposedly tough new strain guaranteed to survive in the East. They never do! The things that do work beautifully include phlox, delphiniums and columbines. So I try to be satisfied with my successes, rather than think longingly of the impossible. Not a bad maxim to extend to the rest of one's life, either.

"Another extraordinary thing about nature is the daring, clashing colors she can wear—and get away with! There are combinations that would be a disaster, were they to be worn by humans. But here they look fabulous."

It was to roses that Mr. Green turned his attention after completing his perennial garden: "I wanted to try a somewhat more formal composition, you see. And my idea of formality is symmetry. So I planted four Japanese maples and four star magnolias, and draped my roses around them."

There are many other delights to be gleaned from gardening, of course.

"Flowers become one's children," he says. "They are a responsibility and a joy. And eventually, when you start seeing the progeny of your own blooms in other people's gardens, you realize that you are a grandparent! As your garden grows, your fertilizer bills begin to approximate the national debt. You become a proselytizer, and skirt the edges of becoming a bore. Finally—and perhaps this is the most satisfying—you do develop a reputation as a garden person."

What finally seems to give Robert L. Green the keenest pleasure of gardening is, however, the simple process of growth: "I was terribly impatient at first, I wanted everything to open up, blossom at my command. Now I've







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learned patience, and can wait whole seasons for results. I find that the garden has become the perfect excuse for giving myself presents, if I've been good. Ten thousand daffodil bulbs can do wonders for one's mental health."

Also, Mr. Green feels that he may have made a certain contribution to science: "I think it's highly likely that flowers can understand English. Last year, I arrived at my house on a Thursday night, to get ready for my annual Sunday opening of the garden and grounds for Goodwill Industries. The garden just wasn't *doing* anything.

"Well, I went out into the garden and spoke very solemnly to the flowers. 'All right, ladies, I want to tell you right now that you have a responsibility. On Sunday we will be open for a charity. People are going to be paying to see you—and I want you to look gorgeous.' And, you know, by Sunday there was a most ravishing display!" □

—David Halliday

PRECEDING PAGES: "Another 10,000 daffodil bulbs can do wonders for one's mental health," confides Mr. Green. THIS PAGE: 1. A view of the barn and stables across a field of daffodils. 2. Stone steps lead from the meadow to the corral. 3. Lilies and daffodils border a slope to the pond. 4. Tom, Toppett and Chaos are Tollgate's horses. OPPOSITE: The Tollgate hybrid daffodil.

Nob Hill Elegance

A Rare Blend of Décor and Architectural Detail

INTERIOR DESIGN BY JOHN K. WHEATMAN
PHOTOGRAPHY BY RUSSELL MACMASTERS



THERE IS a tower apartment in a venerable building on Nob Hill in San Francisco with indigenous treasures of marble baseboards, travertine floors, glowing walnut paneling, wrought-iron gates, arches and a skylight—all of which became the basic elements in a design synthesis by John Wheatman and his associate Dudley Williams for Mr. Marshall R. Young, Jr.

The owner has been a personal friend for many years, and his generous style of life—embracing a family jet, Rolls-Royces maintained at several home bases here and abroad, and a penchant for elegant entertaining—is well known to the designer.

Not only did the designer understand the owner's requirements for his San Francisco home, he also had a special affinity for the architecture of the building. It so happens that Mr. Wheatman himself lives in a handsome maisonette, one he waited years to acquire, in another San Francisco building designed by the same architect, the late Clinton Day. In fact, the apartment Marshall Young now occupies is the one Clinton Day designed for his own occupancy.

"I knew Day's work," says the designer. "I knew his intent. I like to do some of the same things he did, like

The Nob Hill tower apartment of Marshall R. Young, Jr. was built in the 1920s by the late San Francisco architect Clinton Day, as his own residence. LEFT: In the walnut-paneled Living Room, a stone fireplace, a 19th-century Flemish tapestry and a coffered ceiling add to the time-mellowed atmosphere. A chinoiserie lacquered table adds soft color accents. Rug by V'Soske. ABOVE: An English drop-leaf table displays a collection of bibelots that includes boxes and musical instruments. The delicately colored relief-molded vase lamp is in the Chinese style.



...a deliberately induced shadow play,
intensifying a sense of expectation.

extending doors up to the ceiling with paneling or floating storage space or a dramatic suspended object. After designing my own home in the context of Day's wonderful architecture, I welcomed the opportunity to do an apartment for a dear friend in what was Clinton Day's own home."

With his affinity for Clinton Day's architecture, John Wheatman proceeded with assurance in deciding what to retain and what to modify.

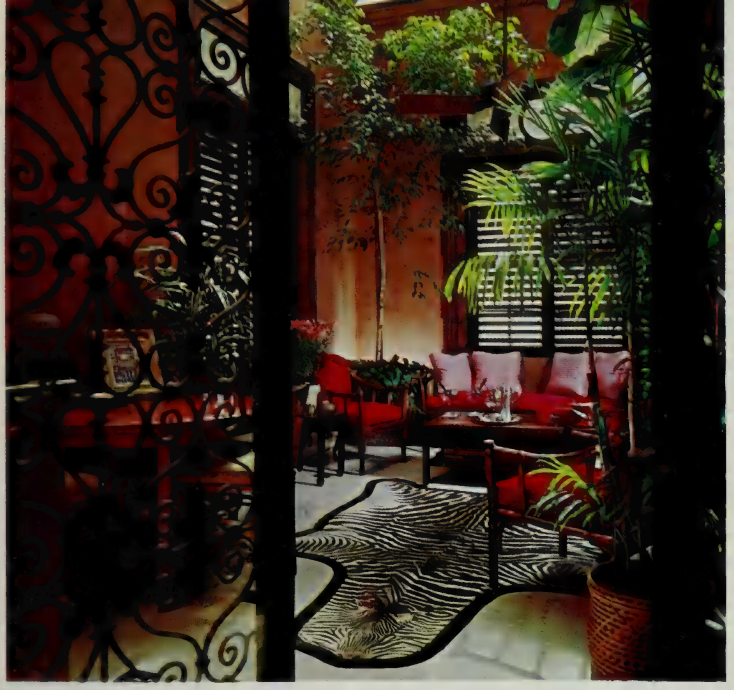
"There were so many doors and little halls," recalls the designer. "I had them opened up. The dressing room was made up of tiny cabinets. We ripped them out and made cabinets wall to wall and floor to ceiling. As for the bathroom, we had a choice of keeping it the way it was—or really knocking it to pieces. Well, we knocked it all to pieces."

There is continuity in color—reiterated in varying degrees of intensity—with appealing changes in mood and background. There is consistency in the feeling of mellow ease that prevails, from the skylit loggia with its comfortable upholstered lounges under a ceiling fan, to the wood-paneled dining room, with red chinoiserie chairs around a glass-topped table.

"A house should be comfortable for a single person," says Mr. Wheatman, "and it should work at the same time for a much larger group."

Overriding all is the professional use of mood lighting, which John Wheatman describes as "studied, but not too obvious." There are pinlights recessed in paneled ceilings. There are concealed lights behind objects, and votive candles flickering on shelves. The total result is a deliberately induced shadow play, intensifying a sense of expectation—as if a wonderful party were about to begin. □

—*Lois Wagner Green*





OPPOSITE: A French bronze and crystal chandelier illuminates the Dining Room. Chinoiserie lacquered chairs are upholstered by Clarence House. ABOVE: The skylighted Loggia is a place of rest, with armchairs and sofa by McGuire. Chairs covered in fabric from Knoll International. Indoor greenery is in baskets from La Remise du Soleil. Shutters by Stanfield. RIGHT: Pale colors characterize the Bedroom, appointed with a French Provincial walnut armoire.



IN THE TWELFTH-CENTURY vestibule of the Château de Condé-en-Brie is a genealogical tree, dating from 1100, of the de Sade family. It is interesting to notice that in 1814 the title *marquis* was replaced by *comte*, awarded the family in 1720. The son of *the* Marquis de Sade did not want to inherit his notorious father's title. Today's Marquis de Sade, however, while known as the Comte de Sade, feels quite the opposite.

"I have two goals in life," he explains. "To restore this château and to restore de Sade to his proper place in the history of French letters."

The former task, while formidable, may prove the easier one. When World War II ended, Xavier de Sade and his bride returned to the tiny village of Condé-en-Brie. Located near the vineyards of Champagne, but even nearer the battlefields, the Château de Condé was occupied, bombarded and pillaged during both world wars.

"We found bayonet slashes here," says the Comte de Sade, pointing to the trompe l'oeil canvas décors by Italian theater designer and architect Servandoni, lining the music salon. Ornate ceiling paintings were practically obliterated, and the immense fireplace had crumbled into a ruin.

"I told a stonemason from the village—who had never seen such a construction—that we'd simply rebuild it," says the count. "It took two months, stone by stone. We found other amateurs, who taught us how."

Of considerable aid to the owner in his task were ten immense trunks filled with the archives both of the château and of the village. Now, thirty years later, he is trying to pass this history along. "I'm trying to educate people here to respect the development of the château," he explains. "The town of Condé gave its name to the illustrious family that is a collateral

The Marquis de Sade Renascent

At the Château de Condé-en-Brie

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY SUSAN HELLER ANDERSON



branch of the royal house of Bourbon. But the earliest construction of the château began in 1200. The walls and the loopholes date from the period when you had to defend yourself."

Passing through the centuries, either by direct descent or marriage, the château was completely run down when it was bought in 1719 by Jean-François Leriget de la Faye, who had been an intimate of Louis XIV.

"When he bought Condé, this man of remarkable taste was very rich," says the present Comte de Sade. "He transformed the hunting lodge into a fashionable eighteenth-century country house. He sent for the Italian decorator Servandoni, master of trompe l'oeil and theater design and architect of the Palazzo Farnese in Rome."

Servandoni redid the roofs, made false windows in part of the twelfth-century façade for symmetry's sake, installed the grand stairway and decorated the *Grande Salle de Musique* in the manner of a trompe l'oeil stage set. The decoration, on canvas, reproduces sculptures done for the park at Versailles, and mythological scenes copied from the Palazzo Farnese, now the French Embassy in Rome.

In 1814 the château passed into the

LEFT: *Château de Condé-en-Brie,* the historic family seat of the de Sades, is located near the vineyards of Champagne, in north central France. Parts of the structure date from the twelfth century, but the most important additions were executed in the eighteenth century. The château suffered damage during World War II, but the present Comte de Sade is dedicated to restoring both the castle and the good name of his noted ancestor. ABOVE: In the twelfth-century Entrance Hall, a genealogical tree traces the de Sade family from 1100 to the present. The stairway was built by the Italian architect, painter and set designer, Servandoni.







PRECEDING PAGES AND ABOVE: The *Grand Salon* features still life scenes of the hunt, painted by Jean-Baptiste Oudry during visits to his school at Condé. A landscape in the manner of Poussin adorns the lid of a harpsichord built by Ruckers in 1624. A conversation grouping of Régence furniture is upholstered in Beauvais tapestries that illustrate scenes from the *Fables* of La Fontaine.

de Sade family, when it was inherited, through marriage, by the son of the notorious marquis. Although the marquis himself never lived here, the halls are lined with his documents.

When the present owner returned to the château after the war, he had never heard of the Marquis Donatien-Alphonse-François de Sade. In the course of looking around the attic, he discovered a large mysterious case.

"It had been there since the beginning of the nineteenth century, and it had *never* been opened," says the count. "Largely because of my great-great-grandfather, the younger son of the marquis. When his father died, in 1814, in the insane asylum at Charenton, he went there and burned everything he could. What remained, he put in this case—including letters, which he also could have destroyed. He wanted to erase all traces of his father.

"The title of *marquis* was scratched forever from the family tree and replaced by *comte*. As the years passed, the memory of the marquis disappeared, and my parents and relatives never even spoke his name."

After reading the correspondence, he embarked on the discovery of his ancestor. Among the papers were plays, a diary and a travel log. All will eventually be published. While acknowledging the pornographic aspect of de Sade's novels, his descendant considers the marquis a great philosopher and writer. In addition, he thinks the marquis was falsely accused.

"I wanted to bring him out of the shadows. Above all, he was a great writer," says the count. At first his family was shocked. "Now most of them approve, and some are proud to have him as an ancestor."

The unpublished letters, in the Marquis de Sade's minuscule handwriting, are the main curiosity of the



ABOVE: The *Grande Salle de Musique* trompe l'oeil is the work of Servandoni. Subjects on the canvas walls include sculptures by Giradon for the Park at Versailles, and frescoes adorning the Palazzo Farnese in Rome. The Abduction of Proserpina is depicted above the fireplace. BELOW: Passport and letters of the famous Marquis de Sade are now given a place of honor in the château.

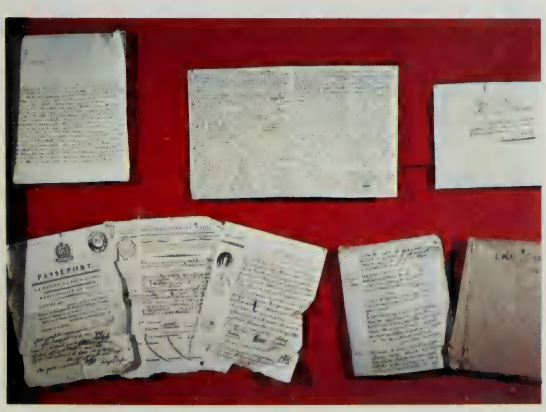
château—parts of which are open to the public several months each year.

The exterior and interior are classified historical monuments, as are the furniture and tapestries. By opening the château to the public, the owner is eligible for limited government aid.

"But mostly we have done it with our own hands." he says.

His wife and five children help, and the family take turns conducting the public visits. His daughter is reletter-ing the famous family tree.

"Our family life has disappeared," the Comte de Sade sighs. "This is the work of an entire lifetime." □



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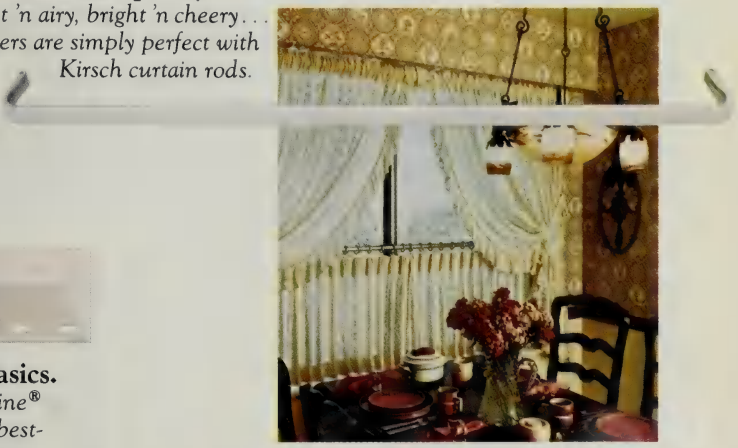


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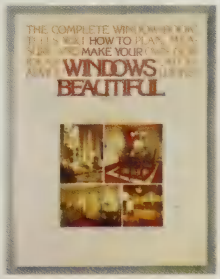




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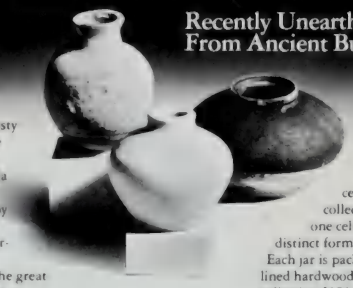
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continued from page 97

bibelots. Peonies, irises and baby's breath are always present in Lalique vases of classic proportions.

On the walls are the unusual paintings that only an art historian would collect—with an eye that discerns quality rather than fashionable taste. There is a rare Pierre Subleyras of the 1720s, *The Release of Prometheus by Hercules*, which until its discovery a few years ago was known only from a self-portrait of the artist in his own studio; a *Baptism of Christ* by Francesco Albani of Bologna resting quite casually on a

THE SECRET OF A MINIATURE AND MAGNIFICENT SETTING...

window sill in its eighteenth-century carved frame; and a Francesco Gessi—a collaborator of Guido Reni in the 1630s—representing a still life that adds a sharp Surrealist note.

Dominating the room from its place over the chimneypiece is a work by Theodor van Thulden, an artist from the circle of Rubens. It is a dashing rendition of two egrets and a swan done in the 1660s. Facing it is a melodramatic nineteenth-century Symbolist vision of a graveyard by the side of a roaring sea. Drawings by Dulac, Descamps and Benjamin Constant have their niches—as well as modern works by Steve Kuzma and Ed Armour.

On the entrance wall behind the great lacquered screen hundreds of books are accommodated in what Mr. Allen describes as "the world's most expensive bookcase." It was fashioned by interior designer Jimmy Potucek, finished in gunmetal lacquer and gold-leafed with shelves covered in leather.

It is not easy to discover where Mr. Allen, in this miniature setting, manages to find room for his clothes and personal possessions. That, however, is his secret—the same secret allowing him to produce a superb *boeuf à la mode en gelée* or a *blanquette de veau* in his Lilliputian kitchen. □

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Craig Ellwood has been designing steel-framed houses in Los Angeles since 1949. Moreover, he is interested in all aspects of design, and in a recent gesture of bravura saw fit to redesign his own Ferrari. His early training was in engineering and contracting, and the gradual refinement of his chosen architectural language in steel followed a logical, rather than a sentimental, course. His 1955 Smith house, on a hillside in Crestwood Hills, and the Hunt house, along Pacific Coast Highway in Malibu, of the same year,

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are extremely straightforward and elegant solutions to classic Los Angeles situations. Both plans are bilaterally symmetrical; the steel is rail-thin throughout, in fact, reduced to the smallest cross section structurally allowable. The Mink house of six years later is by comparison as robust, substantial and foursquare as a villa by Raphael would appear beside the work of Brunelleschi. The columns are no longer thin lines drawn on the architecture but sculptural elements.

Craig Ellwood's work has been compared to that of Mies van der Rohe.

"Mies didn't influence my work that much," says Mr. Ellwood today. "But he did as far as this house is concerned. He taught me how to fill interior space and keep the volumes and planes free of the walls. I did my first houses before I knew Mies."

For the Mink house stands squarely within the tradition of great American houses that began with Monticello, another fully symmetrical and geometric plan—as author William H. Pierson, Jr. explains in the first volume of *American Buildings and Their Architects*—so cleverly designed that no two internal spaces were exactly alike. This "variety within unity," as Pierson calls it, is precisely what makes these two houses so livable and so American. □


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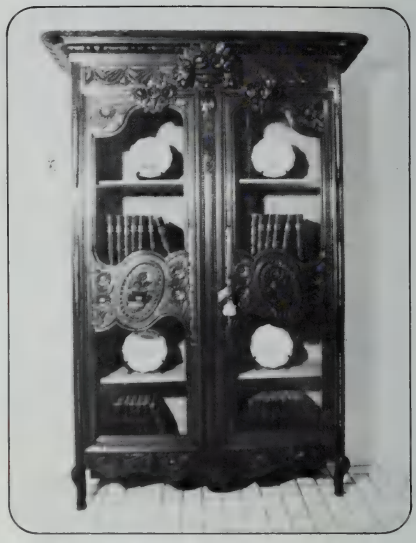
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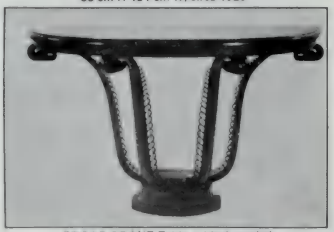
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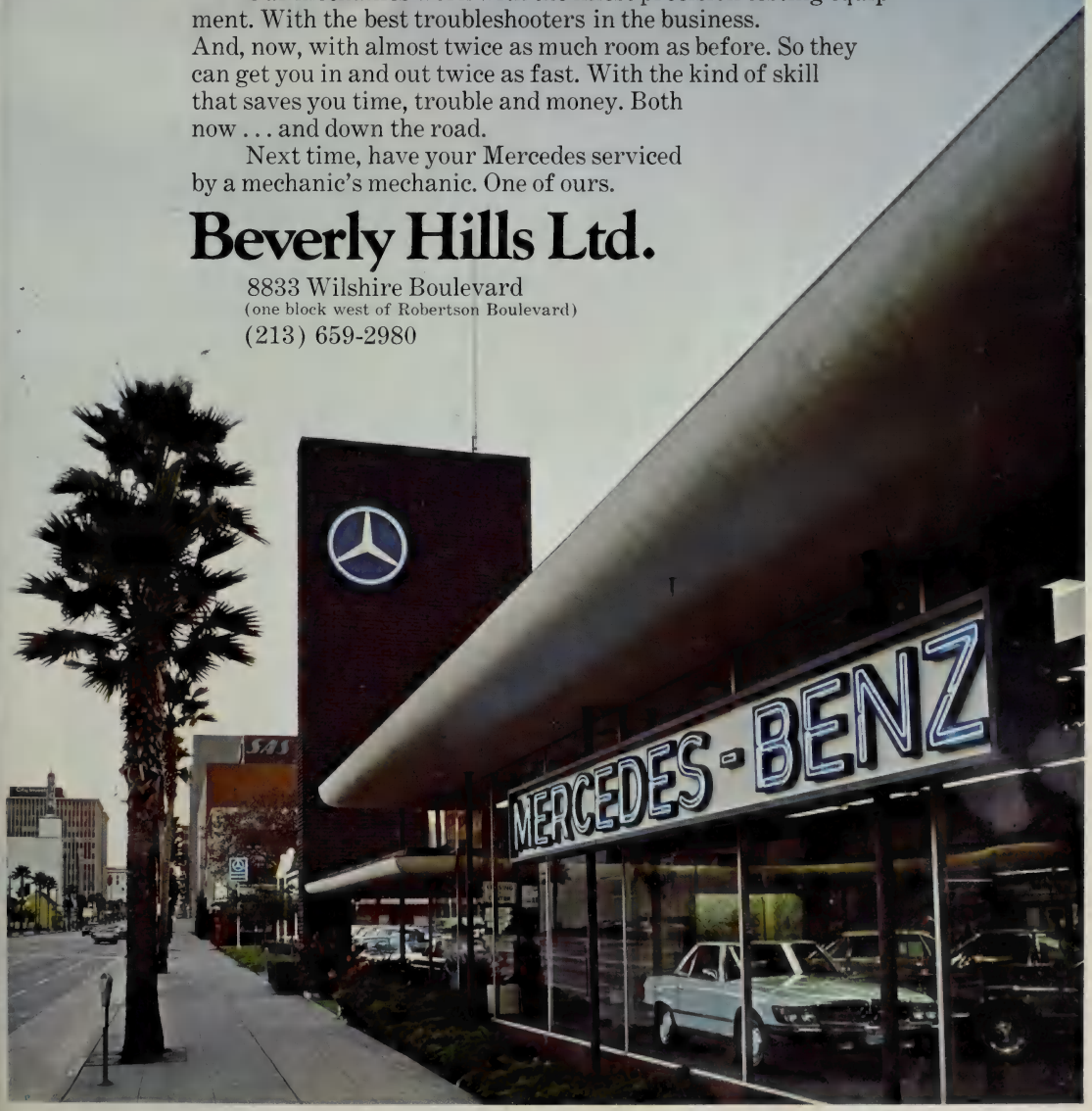
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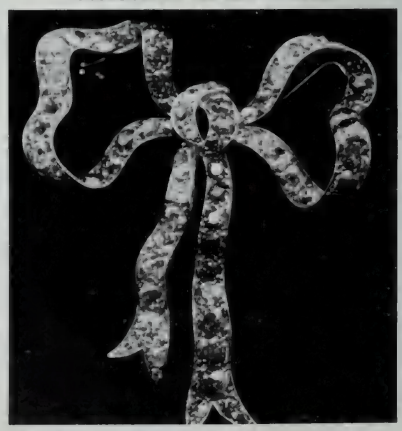
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Fertilizing As An Exact Science

There are two good reasons why we take so much care when it comes to fertilizing: under-fertilizing and over-fertilizing. Under-fertilizing greatly reduces vine growth and bud fruitfulness, whereas over-fertilizing can produce such exceptionally heavy leaf growth as to curtail bud fruitfulness and grape production.

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SMALL ANIMAL SCULPTURES

continued from page 135

art, he became concerned with philosophical questions of plastic form and volume. He was living in Paris and spent hours meditating, on the banks of the Seine, and working in what André Gide referred to as his "animal's lair." In later years Nadelman became more and more involved with intellectual problems. While his work depicts easily recognizable animals, they are simply entitled "research in volume" or "accord of forms."

In looking back at this innovative sculpture today, similarities of subject





TOP: *Horse*, Elie Nadelman, 1916. Bronze; 9" high x 11¼" wide. Courtesy, Robert Schoelkopf Gallery, New York. BELOW: *Wild Boar*, Armand Petersen, 1920s. Bronze; 6⅝" high x 9" long. Courtesy, Frances Pratt, New York.

matter and treatment may be noted but it is the variety of interpretations that is astonishing. Small-scale sculpture of the twentieth century has been one of the most compatible of the arts. It has consistently attempted to bridge the gulf between the fine and the decorative arts. If, at times, its stylistic and decorative aspects have been allowed to overshadow the individuality of the artist, this conflict has not detracted from its popularity. Nor has it diminished its engaging aesthetic appeal. □



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DESIGN DIALOGUE

Interview with Gérald Van der Kemp
By Philippe Jullian

CHIEF CURATOR of the museums of Versailles and the Trianons, Gérald Van der Kemp has devoted the major portion of his life to preserving and renovating the buildings under his charge. His wife, Florence, is an inseparable aide and companion in this splendid project.

Of Dutch origin, with connections in the United States, M. Van der Kemp has been *conservateur* at Versailles since the end of 1945. Beginning his career in Paris as a museum assistant at the Louvre in 1936, by the time of World War II he had become *chef des Dépôts des Musées Nationaux*. During the German Occupation it was his principal task to safeguard the treasures of the Louvre, which had been moved to the Château de Valençay, near Tours.

When the war was over, he turned his attention to the unhappy and neglected condition of Versailles. Water had seeped between the masonry and the boiseries, the gold leaf was tarnished and many of the paintings had faded. The basic structure needed extensive repairs.

The Bedchamber of Louis XIV

M. Van der Kemp's task was clear-cut, but enormously expensive and time-consuming. It was his wish to restore the apartments at Versailles to their original condition and, wherever possible, to fill the rooms with much of their original furnishings. Most of them long ago had found their way abroad—to England and Russia and to great collections like the Wallace and the Rothschild.

Some two years ago M. Van der Kemp was able to unveil the restoration of Marie Antoinette's bedchamber (see *Architectural Digest*, November/December, 1975). During the next four years he plans to complete the restoration of Louis XIV's bedchamber, and he has begun to restore the famous *Galerie des Glaces* to its former glory. It is possible that another four years or so will see the complete restoration of the château of Versailles.

As Gérald Van der Kemp points out, a good deal of the success of his work at Versailles derives from his special relationship with the United States.

Versailles' Distinguished Visitors

When Arthur K. Watson was the United States ambassador to France, for example, Gérald Van der Kemp succeeded in establishing the Versailles Foundation, helped considerably by the Lasker Foundation and Mr. Douglas Dillon, long a friend of France. Some of the first people whom the chief curator of Versailles convinced to contribute to the foundation were Barbara Hutton, Mary Lasker, Estée Lauder and members of the Rockefeller family—among many others. Gérald Van der Kemp has developed an extraordinary talent for attracting wealthy benefactors from the United States, and their gifts have done much to restore the ancient splendor of Versailles.

"Florence and I have many friends," says M. Van der Kemp. "We speak the same language and we are interested in the same things. We are careful to present our projects in the most precise way. When I decided to restore the *Salon de la Reine*, I went about with a photographic model of the room as it should be, and was able to say to people, 'I need this or that to fill this particular spot.' "

It is not only in the United States, of course, that the charm of the Van der Kemps and the splendor of Versailles are appreciated. Giscard d'Estaing, president of the French Republic, and his wife, are constant visitors.

"He feels at home here," says M. Van der Kemp, "and he is particularly fond of Versailles. Sometimes he will spend two or three days working in privacy here."

THE PRESIDENT OF THE FRENCH REPUBLIC, AND HIS WIFE, ARE FREQUENT GUESTS.

Other important world figures have felt equally at home at Versailles—among them Queen Elizabeth, President John F. Kennedy and the duke and duchess of Windsor. The chief curator has always been grateful for such distinguished visitors, for on each occasion a further effort is made to refurbish the splendors of the past. Lesser-known visitors are perhaps even more important.

"These days," says M. Van der Kemp, "so many people from all over the world come to see Versailles that we manage to cover ordinary expenses quite well."

With his wife, Gérald Van der Kemp occupies a lovely apartment in the right wing of the palace. This is Florence Van der Kemp's domain, and she adores giving parties.

"I suppose I'm really in public relations," she says, and her French is constantly sprinkled with English words. "When I first married Gérald, he told me that the French always expect to be invited to dinner at least two weeks ahead of time. But my American friends drop in at the last minute, and we are rather more flexible now."

An Elegant International Center

In fact, Mme Van der Kemp has succeeded in creating what amounts to a *salon* in her apartments at Versailles. She has created a sort of private cultural embassy—an elegant international center—where friends from all over the world assemble. The conversation very often revolves around the splendors of Versailles.

Perhaps in some future generation an artist will create an allegorical painting with the Van der Kemps as central figures—an allegory representing the United States coming to the aid of a palace where, two centuries before, a young French king ordered his ministers to declare war on England. His purpose: to accomplish the freedom of the thirteen American colonies. □

Designer James Halliday. St. Charles of Southern California



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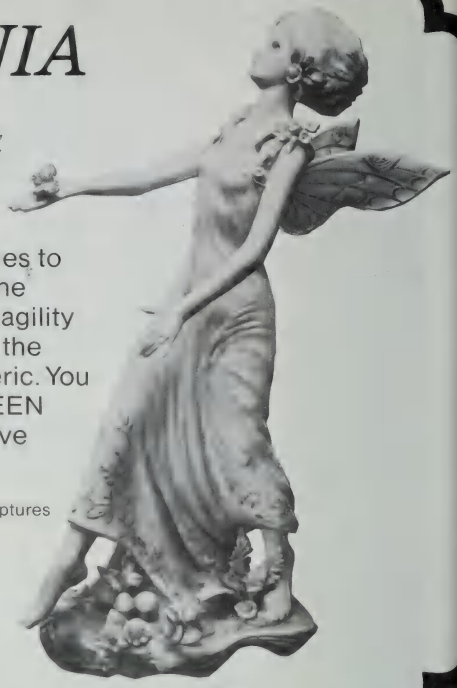
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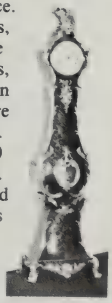
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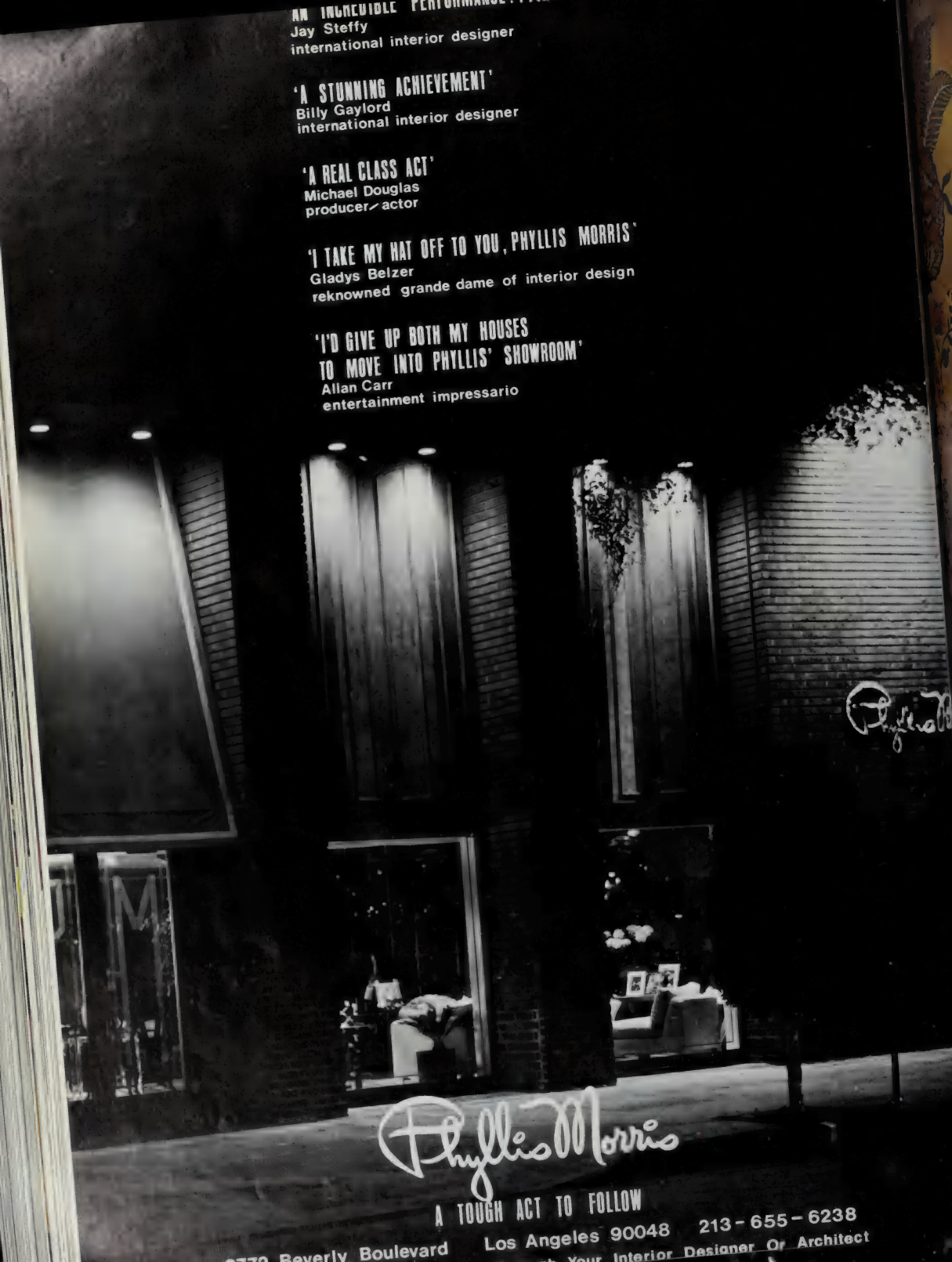


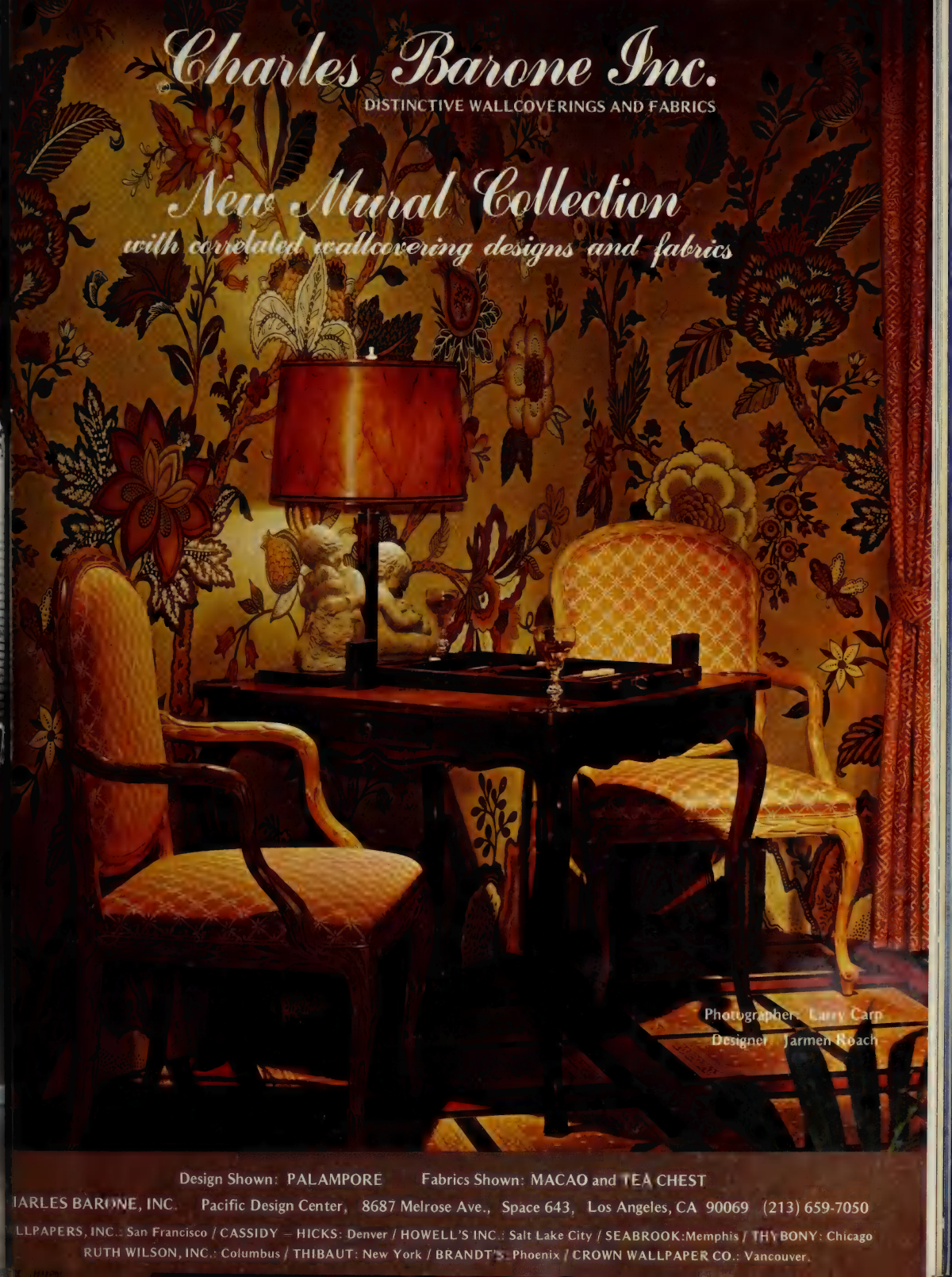
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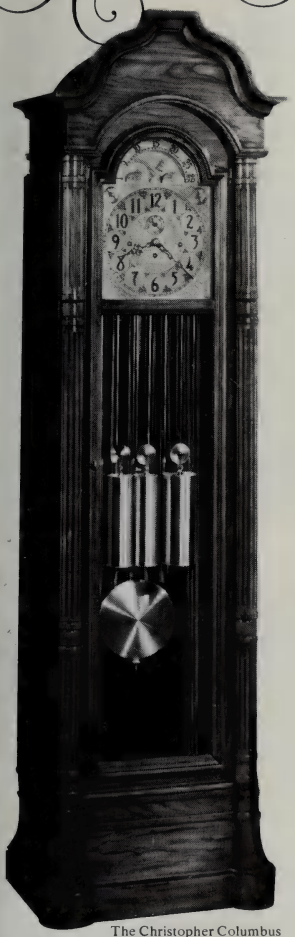
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The Luxury of Primitive Art
By Howard L. Katzander

IN THESE DAYS of instant everything it is sobering to contemplate the patience and dedication of Hawaiian nobles of the eighteenth century. They wove for their kings, out of 500,000 vivid scarlet and yellow feathers, spectacularly beautiful cloaks and capes, one of which sold at Christie's in London recently for $263,000.

Finding the scarlet feathers was no problem—they came from a scarlet-plumed bird of the parrot family, which could be stripped of its finery, then cooked and eaten. But the yellow feathers came from a predominantly black bird, the oo—*Moho nobilis* to the ornithologist—which grows ten yellow tail feathers each season. These were plucked and the birds then released to grow ten more by the next moulting season. The arithmetic—2,500 oo birds caught and plucked, or one bird caught in each of 2,500 years—is impressive, nay, stupefying.

The record price for a primitive work is held by an African piece—a Benin bronze head of a king, from the collection of the late R. Sturgis Ingersoll of Philadelphia. It sold at Sotheby's London in 1974 for $433,000.

While there are a number of important American collections of primitive art—the Ingersoll collection was one, and Nelson Rockefeller has an important collection of African and oceanic art—the British are far ahead in this area. In the building of the Empire, explorers like Captain James Cook, naval officers and other seafarers, as well as devoted managers of the Hudson's Bay Company, gathered what then were called "curios," from Australia, New Zealand, the lesser islands of Micronesia, the Marquesas and the northwest coast of North America.

The curios, for the most part, ended up in curio cabinets, in boxes in attics, or in the dusty cases of provincial

continued on page 182



A bronze head of a girl from Udo, not far from Benin. The head is believed to have been cast in the 16th century. It sold for $35,750.



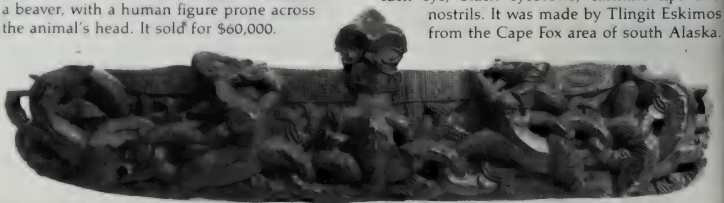
A fine wood mask made by the Tlingit tribe of the Cape Fox area of southern Alaska. It was sold for $30,000 to a private American buyer.



A shaman's wood rattle from the Queen Charlotte Islands, off Alaska, was used in ceremonies to ward off the evil spirits that caused sickness. The spherical wood rattle is carved in the stylized shape of a beaver, with a human figure prone across the animal's head. It sold for $60,000.



A fantastic mask carved of wood, with cloth eyelids that could be closed over remarkably convincing eyes, sold for $67,700. The face is painted light blue with swirls of yellow over each eye; black eyebrows, carmine lips and nostrils. It was made by Tlingit Eskimos from the Cape Fox area of south Alaska.



A door lintel from the Taranaki area of New Zealand is carved of three figures. The legs of the central figure are entwined with the legs of the flanking figures with heads missing. It brought $33,500.



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museums. But little by little in this century individual collectors and the great British museums began accumulating some of the finest items.

James Hooper was typical. An inspector for the Oxford district waterworks, he had become fascinated by weapons and artifacts of primitive peoples when he was a boy. All his life his extra pence and shillings went into buying, and his duplicates into trading with other collectors. His proximity to Oxford University gave him access to its libraries and its professors of anthropology. In making his rounds of the Oxford district he was able to indulge his interest in curios by poking into little shops and dusty museums. Almost everything he owned was acquired in Britain. Apart from a stint in the trenches in France during World War I, he left Britain only twice—once for Paris, and once for Istanbul. Out of his meager earnings he built, nevertheless, a collection that

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ABOVE: This great Hawaiian feather cape, made for a king, sold for $263,000. Woven of 500,000 feathers, it is wider than seven feet.

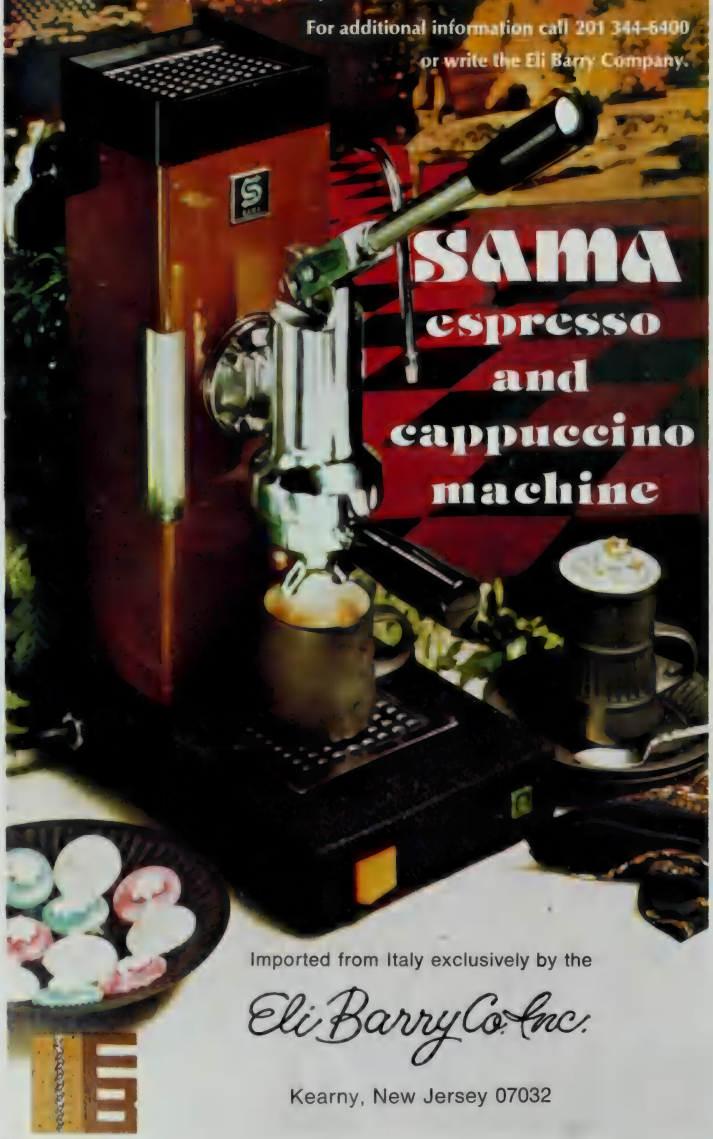
LEFT: This small wood figure, only sixteen inches high, is one of a number of figures brought back from Hawaii by Lord Byron (George Gordon Anson Byron, skipper of H.M.S. *Blonde*, not the poet) in 1825. The piece brought $22,500.


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was sold at Christie's in three parts for a total of $2,300,000.

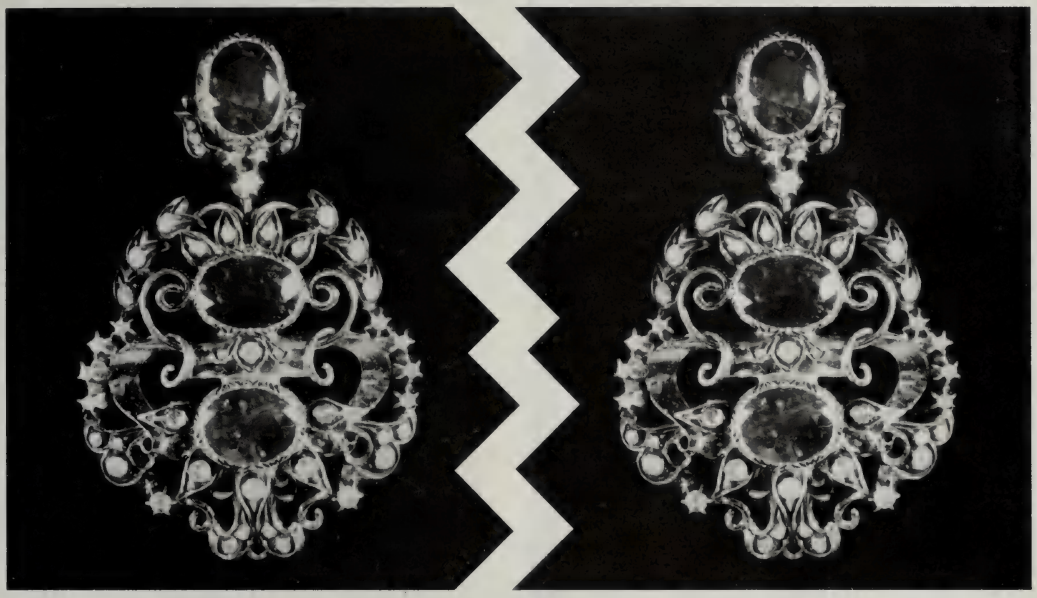
The Hooper collection consisted of nearly two thousand articles from every primitive area of the world. Whether it would have brought comparable prices had it been sold in the United States is questionable, in spite of its heavy identification with North American tribes and cultures.

But there is no doubt that primitive art has an important place in our consciousness. We see it in interior décor, the character of the decorative objects skillfully combined with the shibboleths of other cultures; in designs for fabrics; in the trend toward South Seas atmosphere in clubs and restaurants. In fact, in mid-July I strolled Fifth Avenue in ninety-degree heat and stopped, bemused, before a fashionable emporium in whose corner window were displayed mannequins wearing blanket coats woven with traditional American Indian motifs—a warming thought for us all. □



The British Museum had long coveted this superb wood *pahu hula* drum, one of only two extant with human figures carved in the base. It has a sharkskin drumhead, plaited fiber bindings and a septum that separates resonating chamber from base. The museum acquired the piece in the Hooper Collection sale for $116,500.

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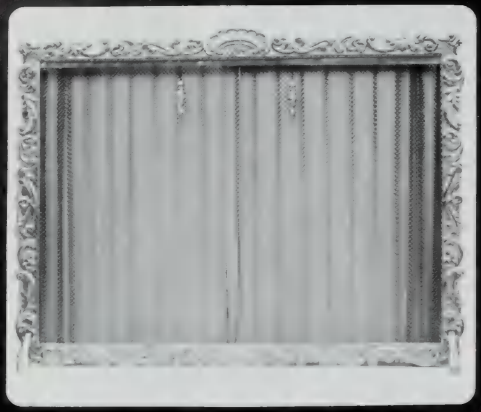
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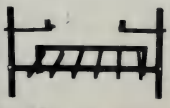


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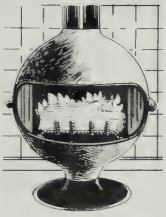
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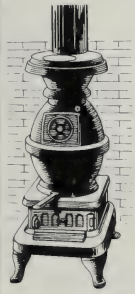


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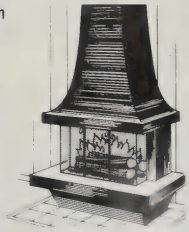


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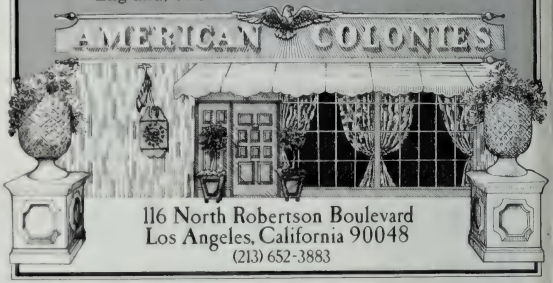
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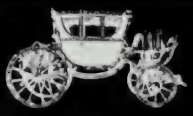
Staffordshire Figure
England, Circa 1850

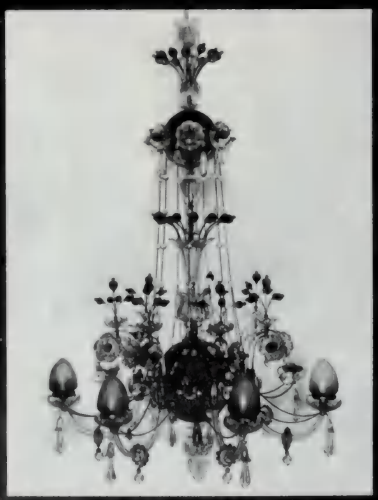
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IN THE SHOWROOMS

Accessories for Autumn Décor
By John Loring

EVEN THE MOST STYLISH country houses become endurance tests in summer. Promptly at five in the morning, unwilling attention is invited by the alarming staccato of insomniac birds; by day, the sun crashes down like heavy machine-gun fire; and myriad stinging insects see to it that evenings are never lonely. For those with a fervent devotion to these doubtful attractions, the country in midsummer is an idyll; for those who preserve a fondness for civilization, autumn is the country season. In summer you survive; in autumn you delight in country life with its romantic mixtures of rusticity and sophistication, its easygoing accepting eclecticism.

Autumn is the Country Season

Autumn in America has a persistent note of lingering Victorianism, of houses submerged in russet thickets and cluttered with Argand lamps, teapoys, and Canterbury stands stuffed with *Country Life* and the *Illustrated London News*. Unlike more stylistically logical city interiors adapted to the necessities of city living, country houses develop along the impractical lines of poetry; and, with more satisfaction than surprise, the eye discovers there a perfect sense to almost anything: ormolu caryatids look ahead complacently to spool-turned bedsteads and gilt nineteenth-century mirrored overmantels reflecting K'ang-Hsi vases filled with cornstalks.

There is something primal about the country, which lets the heart, rather than the mind, be the ultimate arbiter of style and pattern. The number one source of the country's patterns is of course found in the flower garden where, unfortunately, by November the show is almost over. Small matter; most leading design houses' fall collections teem with floral motifs strewn across every surface, from the curtains to the bathroom basin.

Fabrics Fresh and Flowery

Of particular distinction this fall is Stroheim & Romann's *Chelsea Flower Collection*, inspired by the springtime visit of their director of styling, Margaret Nelson, to the Royal Horticultural Society's annual London show. Miss Nelson photographically recorded many of the flamboyant and lavish displays under "The Chelsea's" 3½-acre marquee and then had her photos translated into six new 100 percent cotton prints, whose bright and cheering floral communications in forty-two glorious colorways highlight Stroheim & Romann's new fall fabric line. These include wonderfully intense and enigmatic gloxinias, drawn with large-scale drama in *Cromwell; Brompton*, a floral stripe of cinerarias, narcissus and primroses, at once fresh and sensuous; *Paddington*, whose populous masses of giant delphiniums

continued on page 192

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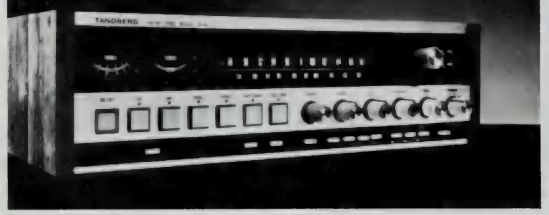
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continued from page 190

and shasta daisies are a triumph; *Covent Garden,* a lattice motif holding large wicker garden baskets overrun by bright contented clumps of ranunculuses; *Londonderry,* a hollyhock and geranium chintz for all seasons; and *Suzanne,* whose big painterly bouquets of shasta daisies and irises are independent and irresistible against their strong open backgrounds of plain color. For flower lovers, Stroheim & Romann's Chelsea Collection is a mine of felicity, and "fresh," says Miss Nelson, "as the English countryside."





Two fabrics in Stroheim & Romann's new *Chelsea Flower Collection.* TOP: *Covent Garden*'s ranunculuses. ABOVE: *Suzanne*'s bouquets.

In a very different key, Greeff has its charming and quietly stated reproduction lines of Early American and eighteenth-century country prints ranging from small repetitive designs, which, used on a large scale, create such gently seductive backgrounds to big motifs of baskets bursting with grapes, pineapples, pomegranates and melons, in the offbeat and intriguing colors of eighteenth-century country elegance.

Greeff's *Nettie* has the honest charm of peasant dresses, with its white "pheasant eye" spots on simple blue, red, water blue or rose backgrounds. The pomegranate reds, washed blues and smooth ivory ground of their *Pillement* handprint's small pagodas, meanders and tiny perched birds happily adapt essentially city design to rural life.

continued on page 194



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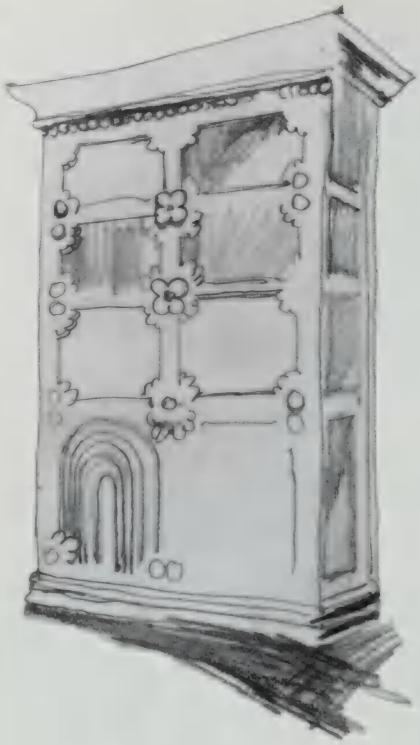
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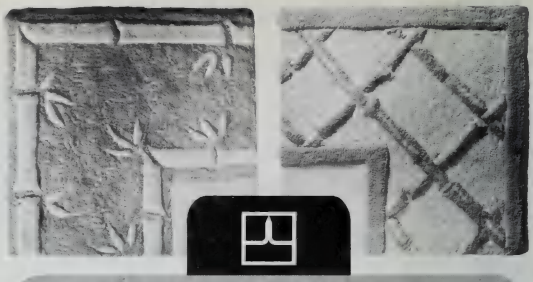
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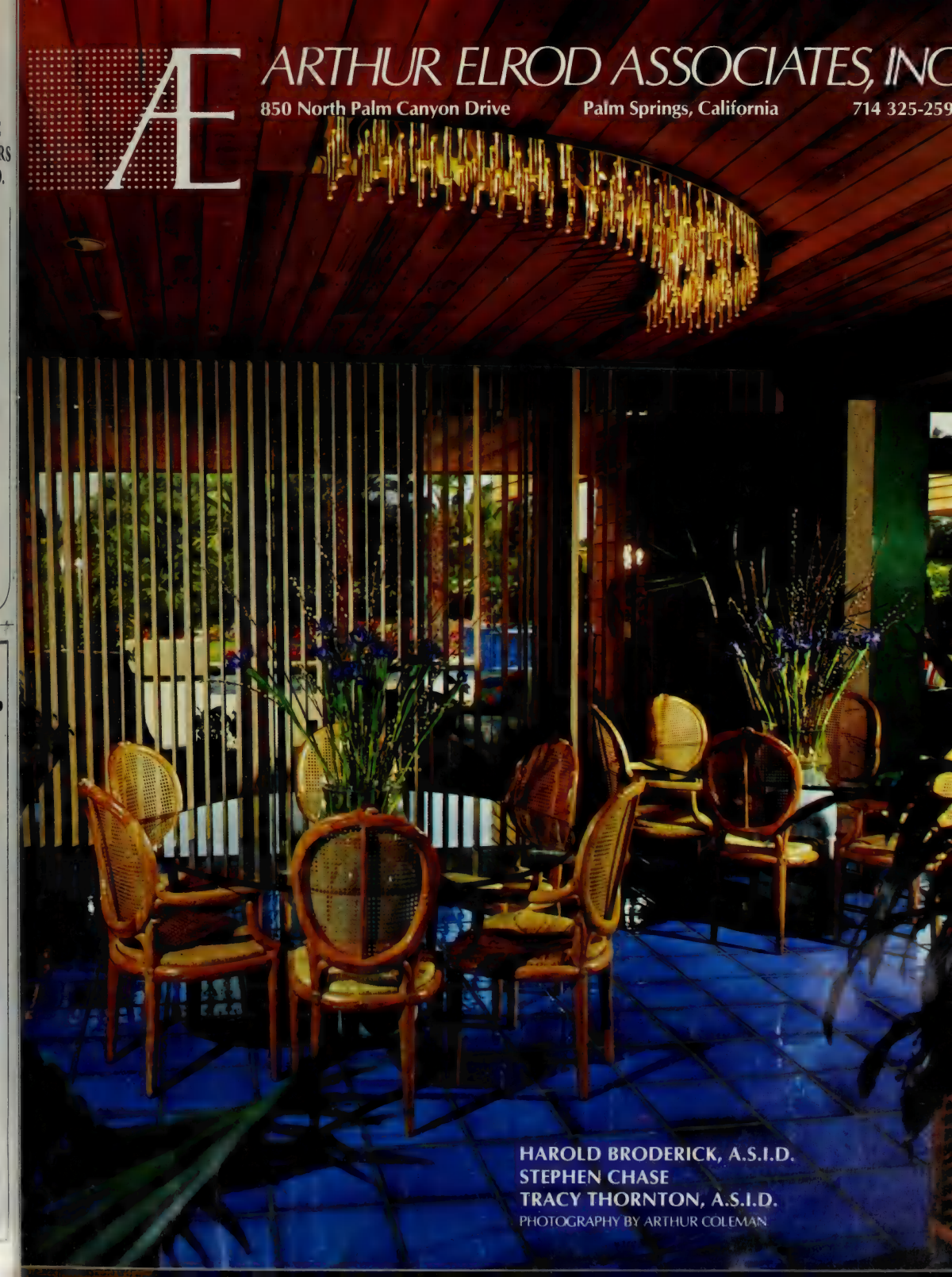
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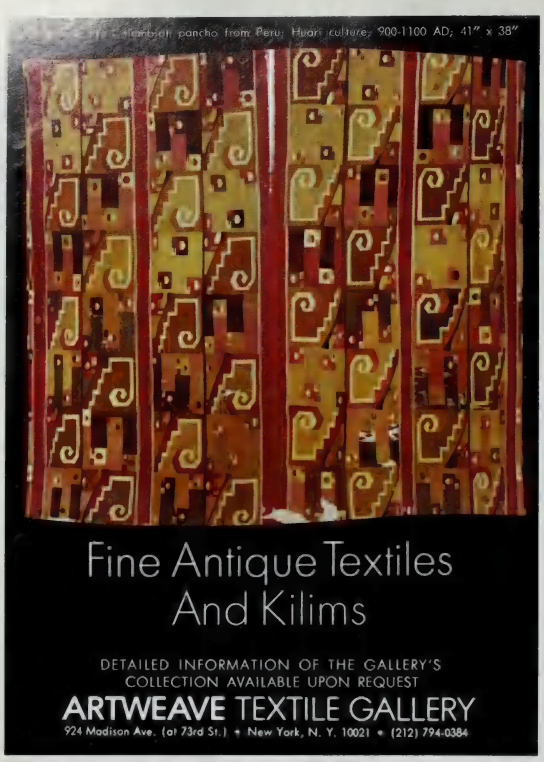


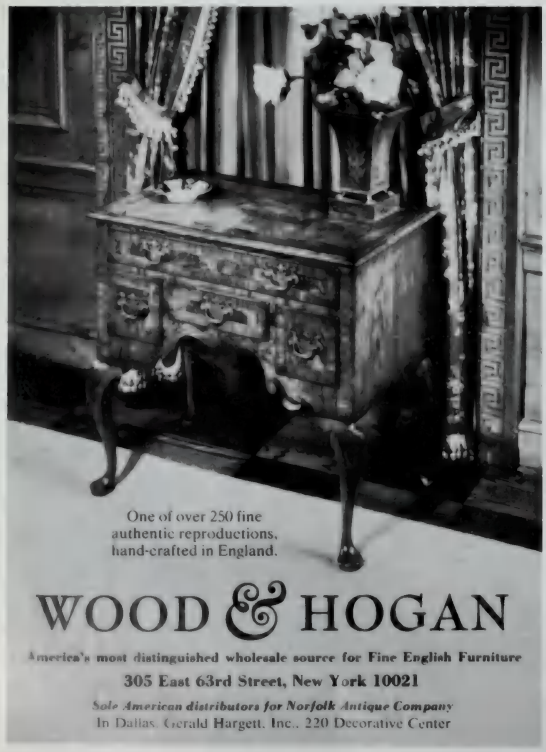
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IN THE SHOWROOMS

continued from page 192

And best of all at Greeff are three garden basket prints, *Meredith, Chilton* and *Whitfield,* at once modest, tremendously elegant, sensitively drawn and colored with admirable subtlety. All three capture the very essence of the abundance of rural autumns.

No list of country styles could pass over Boussac's greatly inventive and intricate printed toiles, which push the refinements of nineteenth-century-inspired country prints to a fine art. Boussac's *Blandine* is an old-fashioned, all-over "powdered" floral of delicately drawn, wispy little flowers that are not bland but blissful. Their *Constance* has equally bright and fragile millefleurs blossoms on the strong, intense and deeply saturated one-color backgrounds for which Boussac is famous.

IN SUMMER YOU MERELY SURVIVE, BUT IN AUTUMN YOU CAN DELIGHT IN THE JOYS OF COUNTRY LIFE.

Setting a more voluptuous theme at Boussac, *Diba* offers a large-scale Tree of Life in natural "autumn" colors on a fine triple stripe of deep gray-mauve on sober blue-violet—an authoritative print. In total contrast, Boussac offers the gay little floral stripes of *Capoul* or the ingenious mixture of paisley and quilt plaids of *Chamberly.* But the sensation at Boussac is their synchronized 3-D trio of knockout prints: *Dammarie, Deborah, Delhi.* The three are glibly coordinated; the first design encircles a grand and graceful heron standing among rushes overgrown with the entwining morning glories, whose tendrils and trumpet flowers entirely take over the second print and go on to invade the strong flatly colored Persian motifs of the third. Boussac's "Three D's" are nothing short of stunning, spectacular, supreme. Do with them as you will: shirr them, frill them, put them on bent willow or lacquer. *Dammarie, Deborah* and *Delhi* are great.

Carpets in a Country Mood

Also with a country feeling, but here in the tradition of English lodges, Harmony Carpet has brought out three "Restoration classics" in Brussels petit point worsted carpeting. The first is a dense variegated affair of trilobate leaves and striated grounds, with an exceptionally wide and elaborate matching border, intricately conceived and meticulously executed in warm, lush tones of brick, ash gray, ivory and light brown. The second carpet reproduces in muted primary tones on beige the interwoven labyrinths of loosely geometric floral conventions that anchored so much splendid Victorian design in the then ubiquitous "Scotch ingrains" of the late nineteenth century. Completing this series, the third Brussels weave is an undulating trellis of ivory and silver gray ribbons through an abundant field of reddish-gray flowers on a black background. All three of these new marvels at

continued on page 196



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IN THE SHOWROOMS

continued from page 194

Harmony offer a wealth of luxurious possibilities.

Luxury should be the keynote of country life. The charms of "roughing it" remain indefensible, or at best unconvincing, and for basic luxury the amenities are essential—amenities like baths in abundance. The most beautiful bath fixtures are predictably at Sherle Wagner, where a new series of enameled shell-shaped washbasins on gracefully flaring pedestals depart from their better-known lines of onyx, marble, malachite, gold and lapis. The new fixtures, cheerfully wearing the flowers of Sherle Wagner's delightful *Ming Blossoms, Water Lilies, Summer Garden* or *Artichoke* patterns, could hardly be accused of rustic charm, but they are eminently suited to the well-



Ming Blossoms are individually handpainted on Sherle Wagner's new shell-shaped washbasins and gracefully flaring pedestals.

appointed country house. Each coordinates with Sherle Wagner's elegantly conceived line of patterned soap dishes, cups, towel bars, and their exceptional flowered ceramic wastebaskets. All have coordinating wallpaper, embroidered towels and painted ceramic, gold plate, brushed chrome, antique gold or pewter fittings.

Countrified means *provincial* and provincial has become synonymous with "French provincial," which in turn means Auffray & Co., where, in addition to their comprehensive and celebrated lines of custom oak paneling and carved, cabriole-legged walnut furniture, they carry an exceptionally handsome series of "tomettes," the small, rustic terra-cotta tiles whose highly individual vitality has made them for centuries the all-time great floor covering, whether in the classic hexagons of Auffray's *Normandy* pattern, the grid of *Trianon* or the hexagonal star of *Versailles*. If the soul of a room in the city is in the carpet, the soul of the country is in the unanalyzable perfection of these modest provincial tiles. □

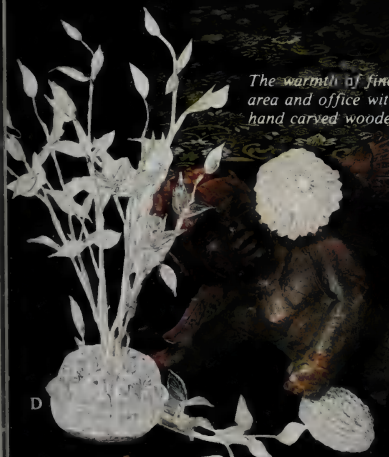
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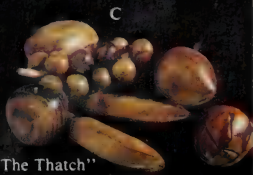
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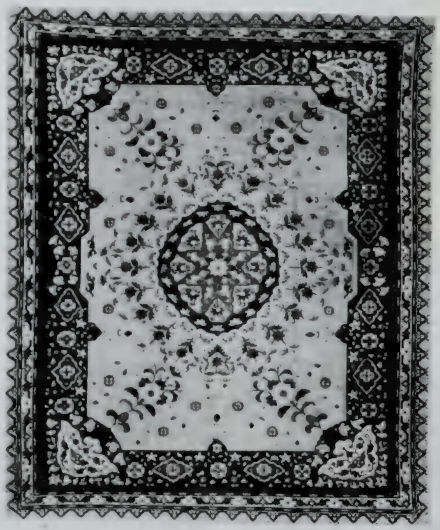
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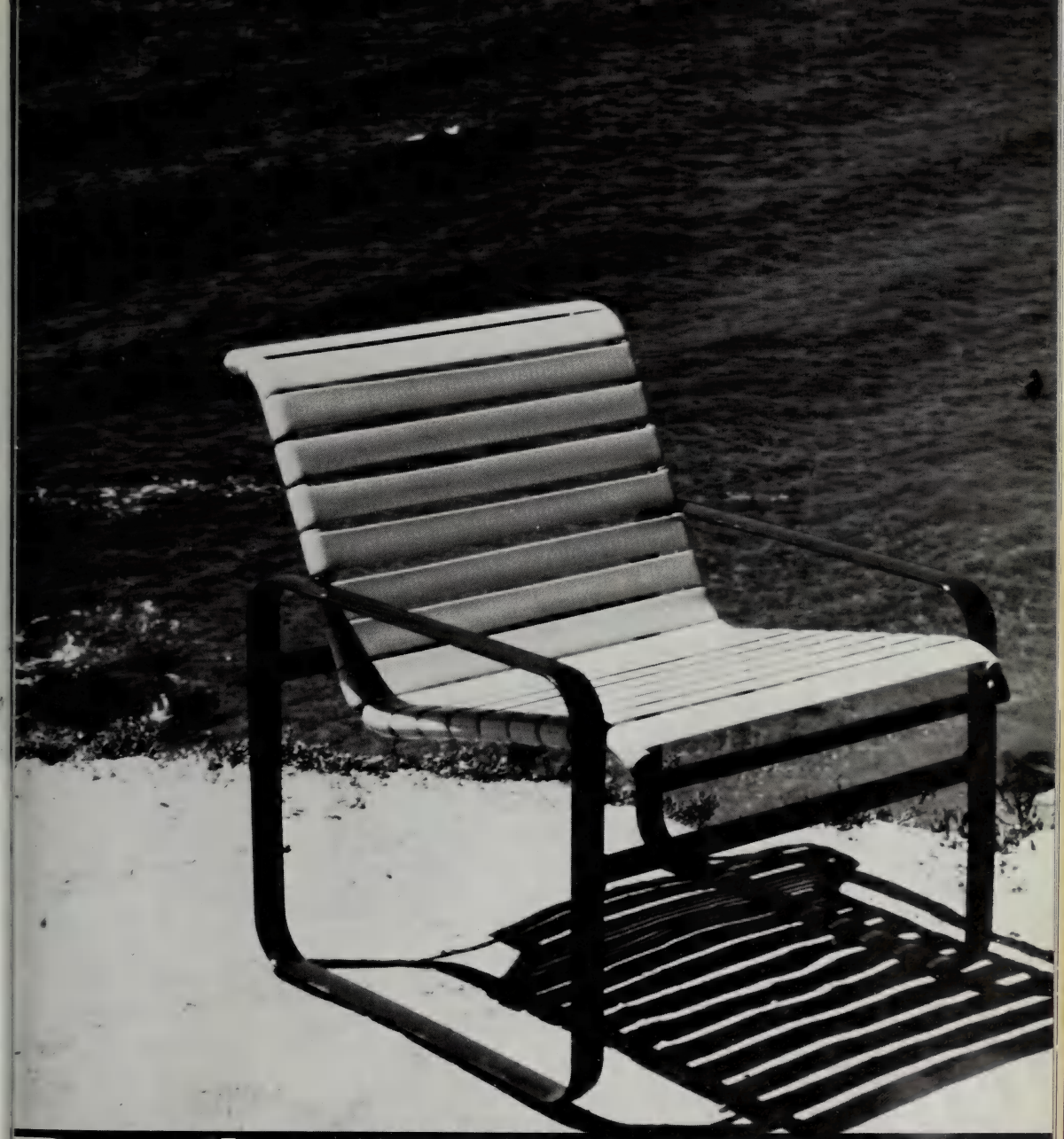
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INTERNATIONAL PROPERTIES

Castles in Spain and Other Delights
By June R. Gader

WE ALL HEARD THAT PHRASE as children: "What are you dreaming of—castles in Spain?" And I would guess that we all had the same fantasy: a real castle with towers and turrets, reaching up from a mountain peak into rose and gold clouds—a palace that was mystical, magical, unattainable. Today, Spain is a wonderful place to find those dreams of old—not all of them castles, but all still rather magical. And now attainable. Here are a few suggestions.

Alicante, Spain

Los Cautivadores was not merely a castle, originally, but an entire small village of Moorish origin—perched castlelike over a spectacular Mediterranean coastal view. An old wall recalls the past, but the six houses and other buildings of the estate, while utilizing original flooring and charming details, are now completely restored and have all modern conveniences.

This enclave resembles a wonderful small hotel. The houses share patios and spectacular views of the sea on the south, the mountains on the north. A separate building with bar and kitchen could serve a dinner for up to forty. And hidden in the slope of a hill is a mosaic-tiled swimming pool. Wouldn't you like this for yourself, your family and friends? A dream come true, of castles in Spain, for 1,100,000 Swiss francs (about $460,000 at this writing) plus fees. From Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

Oasis de Nazaret, Lanzarote, Canary Islands

You've never seen anything like *Las Cuevas*, the modern fairy-tale castle built for actor Omar Sharif. A fantasy of curves and peaks, of towers and grottos and winding walkways, it spills down the side of a volcanic mountain, past luxuriant gardens of native plants and flowers. The stark white concrete seems to flow out of the dark rock—a paradoxical paradise. The contrast is continued inside, with dark hand-hewn timbers cutting across chalk-white curves, niches, pillars.

The main house includes two master suites and a fully equipped kitchen. There also is a guest house, a small swimming pool, an all-weather tennis court, a special "barbecue house" for entertaining. But this is mundane—it cannot convey the eerie beauty of this palace, which looks as though it could very easily belong on the moon. It's $500,000 from Patrick Dodd-Noble, Premier Properties, 30a Sackville Street, London WIX.

Fuengirola, Malaga

Perhaps your idea of a castle is simply a small dream house in a glorious setting such as the Costa del Sol. If so, Pueblo Lopez may be the answer. It is the re-creation of

continued on page 202



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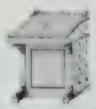
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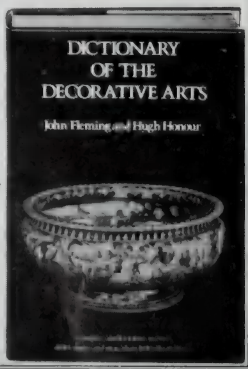
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continued from page 200

an Andalusian village, and retains the bell tower of the original. There are all the things you would expect: winding cobblestone streets, graceful arches and wrought-iron balconies. And yet this entire village is new—made up of townhouses, apartments, condominiums. The advantages are many: Caretakers pamper the lawns, maid service can be arranged, and there is an

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agency to handle the rental of your property, if you choose. Located between Marbella and Malaga, Pueblo Lopez is close to superb golf courses and a fine tennis club, plus all the beauties of the Mediterranean. Prices range upwards from $20,000, and the developer also builds custom-designed homes. From Bryan Hindson, Plaza San Juan, Pueblo Lopez, Fuengirola, Malaga, Spain.

San Miguel de Allende, Mexico

Of course, dream castles are not all in Spain. Mexico is also a wonderful source. This very special hacienda perches on a hill, just outside a historic city only 180 miles from Mexico City. Enclosed by high walls, the house rises on a series of levels to remarkable views of the glorious old city, the lake and the mountains.

The romance of the past is in full evidence here. The stone entrance way has a bell tower. Arches and ironwork, carved wood and massive fireplaces abound. A gnarled tree rises from a flowery patio past open-stonework balconies. The central hall stairway is a unique blend of crazy-pavement steps, carved wooden balusters. There are eleven splendid high-ceilinged rooms with decorative tile and brick—and a private guest apartment, as well. Only $125,000 (most furnishings available separately) from James Retz, Previews Inc., 5670 Wilshire Blvd., Los Angeles, California 90036.

Long Island, New York

For those of you who prefer your castles right at hand, here is an exceptional offering just a half hour from Manhattan. This Kings Point estate sits on nine secluded acres, with 300 feet of beachfront, on Long Island Sound. More truly a manor house, of custom-molded brick with a slate roof, it has eighteen spacious rooms in the main residence, including a large center hall, grand staircase, fully paneled library, two kitchens and servants' quarters. There are service rooms on the lower level, along with a wine cellar, tap room and bar. For guests, there is a six-room English cottage and also a two-bedroom apartment. The magnificent property has formal gardens, terraces, vegetable gardens, tennis court, boathouse and a 250-foot pier. It can all be yours for $1,500,000, from Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York, New York 10021. □



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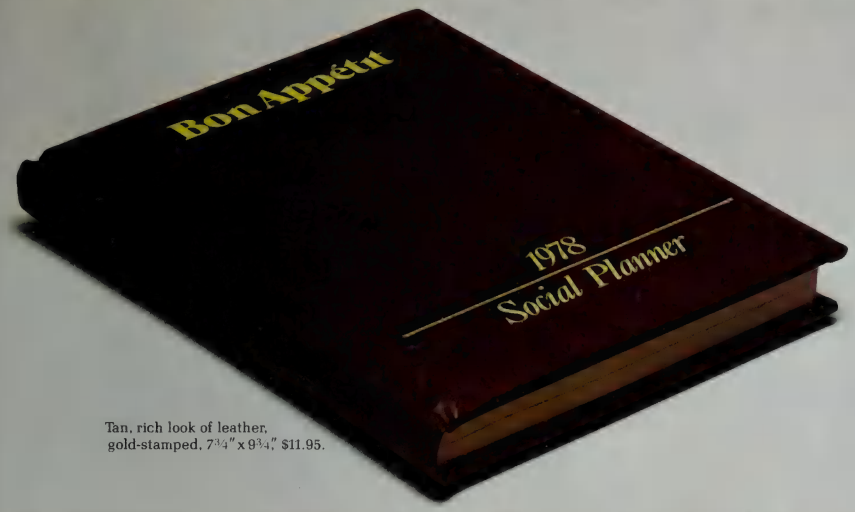
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THE DESIGNER AT HOME

Michael Vincent on Entertaining
By Ruth Miller

SITTING THERE with his personal view of the San Francisco Bay spread out before him, interior designer Michael Vincent takes pride, not only in the magical setting that surrounds his home, but also in its reality.

It's more than a 180-degree vista, "and it's an interesting sight. It isn't one of those high-rise penthouse apartment views, where it's all unreal. It's very real; I can look right down on the docks and see them loading cargo; I can see all the ships that come in. When the U.S. Navy was in for the Bicentennial, I was awakened every morning with bands playing," says Mr. Vincent.

Dinner on the Terrace

So much has the waterfront and Telegraph Hill—former "headquarters" for artists—become, in essence, his personal property, that Mr. Vincent is content to spend weekends and free time on one of his decks, where the ever-changing panorama is spread out before him like a colorful animated tapestry.

Born in Yorkshire, England, Michael Vincent took his degrees at the University of Birmingham and London Polytechnic. After serving with the British forces in Pakistan and working with a design firm in London, he came to San Francisco about fourteen years ago.

Interestingly enough, his journeys have not caused Mr. Vincent to espouse the furniture and style of any particular country. Rather, they appear to have given him an appreciation for comfortable harmonious settings, for fine things, no matter what their derivation.

This appreciation is no doubt responsible for the décor of his own home—a relaxed simplicity—and for the comfortable style of his entertaining.

"I'm a bachelor, and I do it all myself—I never have any help unless it's a cocktail party. And I learned a long time ago that there's no fun being in the kitchen wrestling with the food while everyone's having a good time. So I prepare as much as I can in advance, and serve the sort of meals that do not require lots of courses.

"The whole thing is flexibility," says Mr. Vincent. "I've set up dinner out on the deck, at a long table; or if there are six, we sit inside, at the round dining table."

Champagne and Caviar

"Lots of preparation in advance is the key. I'm going to roast three chickens—do them with tarragon. And there will be two salads—a watercress salad with a mustard dressing, and an endive and walnut salad. I have a friend who really likes to cook and likes to fuss. He's going to fix a wonderful dessert. I think it will be some poached pears *en croûton*, filled with an apricot purée. A friend from Iran brought me a half a kilo of good beluga caviar, and someone else is bringing champagne.

"I have cloths in different colors for the tables, and my china is all blue and white English Spode. I really do not have any grand silver or glassware.

"I don't like cocktail parties and I seldom give them. Maybe twice a year I give a bash (for which I hire one waiter), but I try to make it different. I've given a couple of tea dances, or tango teas—for about fifty or sixty people on a Sunday afternoon. I bring out the liquor about six-thirty, and serve a light supper for the hangers-on—some people will stay until nine or ten o'clock.

"And lighting is, I think, very important. I have a system here of low-voltage lights. It makes everything look pretty. The view is the bay, so at night it's all up-lighting or small low-voltage down-spots. I have them over the living area and the dining table. There is up-lighting in the library and it looks very glamorous."

"I DO NOT HAVE ANY GRAND SILVER OR GLASSWARE."

Mr. Vincent does not limit his entertaining to evenings, however. "In the summers I do buffet lunches outside. I also give little lunches, which I limit to six. For these I use an iron French garden table at the end of the deck—that's where the best view is. The deck faces east and you lose the sun about noon—in the middle of the summer, about two o'clock. So I do an early lunch, about twelve-thirty; the glare is gone but it's not yet cool.

"Later, when the wind comes up off the bay, I'll bring coats for the ladies to put over their shoulders. We've had some wonderful nights, though, with the long table on the deck, everyone facing the view, and with just candles and hurricane lamps for light—it's beautiful."

Spontaneous Entertaining

In selecting his guests, Mr. Vincent does not choose them two by two as did Noah. "It's simply ridiculous to have an equal number of men and women. I always think, What are we here for? Isn't it really to meet interesting people and to enjoy good food?

"Most of my dinner parties are not really planned at all—they just sort of happen; someone's in town and you think, Who would they like to meet? If you have a friend who loves opera and there's an opera star in town that you're acquainted with, you know that your friend would be absolutely thrilled to meet the star.

"Dinner parties have to be pleasurable things. I never give business dinners. Decorators are supposed to have dinners for prospective clients, but that's something that I have never done. Entertainment is pleasure—it's friendship, and that's what it ought to be."

In Michael Vincent's house, it is. □

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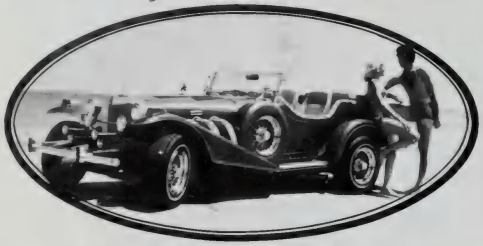
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MEXICO CITY NOTEBOOK

The Zona Rosa
By Allen Carter

THE TALE might well be true. The owner of Scalamandré, according to the story, was vacationing in Mexico City a few years ago. Scalamandré, of course, is the renowned wholesale fabric house with showrooms about everywhere on the continent except Canada and Mexico. Still, the man from Scalamandré apparently found himself in Mexico City's Zona Rosa, standing completely dumbfounded in front of an imposing fabric showroom impertinently called *Scalamandra*.

"The nerve! How could they!" he said. And he immediately asked himself: "What to do?"

What he did was to stride into Scalamandra's, trying with great difficulty to mask his displeasure, and present his business card. The man from Scalamandra beamed at the man from Scalamandré, his smile betraying a lot of machismo and not a little chutzpah. "So nice of you to drop in, sir," he said. "In fact, we've talked about calling on you. We've been thinking about handling your line."

Mistaken Identity

Apocryphal? Perhaps. But Scalamandra still is in business in the Zona Rosa, and Scalamandré is nowhere in Mexico. Further, the Gucci we all know—from Florence, New York, Chicago, Beverly Hills and who knows where else—regularly buys newspaper space here to advise their customers that there are no Gucci outlets in Mexico. And those two Gucci stores selling shoes and leather goods in the Zona Rosa? Not even distant cousins.

That is not to say that everything in or about the Zona Rosa is spurious. Even the name of this enclave of sophistication in Mexico City is quite correct. Zona *Roja*, of course, would translate as "Red Zone" or "Red Light District." We're talking about the Zona Rosa, or "Pink Zone." Almost red, but not quite.

Fine Boutiques, Sidewalk Cafés

The Zona Rosa is a triangle of a dozen or so square blocks bounded by three streets: Paseo de la Reforma, Insurgentes and Florencia. A very small area, indeed, in the sprawling Valley of Mexico. Yet it contains most of Mexico City's best restaurants, nearly all the best nightclubs, all the best shops and boutiques. Things happen in the Zona Rosa, usually expensively, often at night. Thus the shaded comparison to a *Zona Roja*, and thus the name.

The visitor, sipping an apéritif at a sidewalk café in the Zona Rosa, actually may feel he is in Europe. A Metro station is at one edge of the Zona, and the Mexican Metro was built by the French. Defining the other edge of the area is Paseo de la Reforma, a broad boulevard that everyone says looks just like the Champs Elysées. And,

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right over there, Christian Dior and Cartier! And how convenient that those Mexican things—the Museo de Antropologia, the Pyramids, Chapultepec Park, *mariachi* playing in Plaza Garibaldi, the Bazar Sábado—can be seen on such short side trips. Good planning!

In a real sense, however, the Zona Rosa today has become more than what it seems, larger than life, not an "almost" anything—whether it be Scalamandré, Gucci, Red Zone or Europe. These few blocks are the absolute center of what is happening in Mexico in high fashion, art, gourmet dining, home furnishings, design, personal adornment, style and elegance in all their manifestations.

Ignacio Orendain, the important designer of men's fashions, serves style-conscious clients around the world

THE SHOPS IN ESTOCOLMO OFFER ANTIQUES BROUGHT FROM AS FAR AS CHRISTIE'S OF LONDON.

from his boutique at Hamburgo 140. Around the corner, at Amberes 43, is the atelier of Manuel Mendez, high priest of feminine fashion in Mexico, who also shows his creations in Parisian salons. At Copenhague 31, we find Josefa, whose specialty is bringing a contemporary look to traditional Mexican designs for both men and women. The photographers in Mexico who understand fashion logically have studios in the Zona Rosa, and models rushing from workshop fittings to studio sessions bring their own sleek chic to the streets.

There are others in the Zona Rosa who think and act the same. Aries, for example. Aries creates in fine leather—shoes, handbags, belts, attaché cases, luggage, men's purses, you name it—and has branches in Acapulco, Paris and Beverly Hills. First to put a fine-crafted backgammon set on the international market, Aries is one of the powers behind the game craze. Aries headquarters are at Florencia and Berna.

Finds From Decorators' Row

This new breed, this decided switch in the historic viewpoint, makes it exciting fun today to shop in the Zona Rosa. Unusual new designs in candles can be found at Flamma, on the corner of Hamburgo and Florencia. Tane, at Amberes 70, shows something different in silver table settings and jewelry. Natalia Leites, next door at Amberes 72, offers such accessories as exquisitely mounted seashells, old handpainted engravings and pre-Columbian statues, which are fakes, out of legal necessity, but such good fakes that they seem almost genuine.

Many travelers like to return with something for the home. These are the visitors browsing Mexico City's only Decorator Row, on Amberes between Reforma and Hamburgo, in the Zona Rosa. The shops and showrooms are open to the public, and here you'll find Arturo Pani,

continued on page 214

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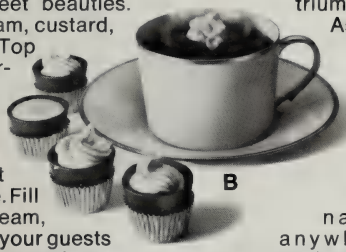
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continued from page 212

Christian Ferson, Castiglione, and Lebronz, which features bronze tables and furnishings. And yes, we do not want to forget, Scalamandra.

Also for the home: The antiques shops in Estocolmo offer real antiques, some brought from as far as Christie's of London. And on the same street, at Estocolmo 11, is Cristal Art, featuring the lead crystal creations of the architect Pedro Ramirez Vasquez.

There are dozens of art galleries in the Zona Rosa. Among the best: Galeria Misrachi at Genova 20, Galeria Ponce at Belgrado 5, Galeria Pecanins at Hamburgo 103.

So much high-altitude shopping calls for a rest, a cup of coffee, an apéritif. Kineret, a kosher establishment at Genova and Hamburgo, has tables on the sidewalk.

YOU CAN GO AROUND THE WORLD IN ZONA ROSA RESTAURANTS: FRENCH, ARABIAN, JAPANESE...

Excellent pastries are available at Konditori, Genova 61, the Duca d'Este at Hamburgo and Florencia, or at Auseba, almost directly across the street. And there is a pedestrian mall near the corner of Genova and Londres, featuring nine sidewalk cafés.

For more serious dining—well, you can go around the world in Zona Rosa restaurants: French, German, English, Arabic, Scandinavian, American, Mexican, Chinese, Japanese, Italian or Swiss.

Rosa Margarita Martin, a beautiful woman whose manner and personality suggest superlatives, has made her Estoril at Genova 75 the new "in" restaurant for Mexico City's cosmopolitan crowd. Rivoli, at Hamburgo 123, and Delmonico's, at Londres 87, are dependable Zona Rosa stand-bys. The most and best food for the money is probably served at Chalet Suizo, Niza 37, where the menu leans heavily toward German. For those favoring French, there is Restaurant Passy at Amberes 10, and Champs Elysées at Amberes 1, where the dining terrace overlooks Paseo de la Reforma.

"Pink" Nightlife

After dinner? There are plenty of nightclubs in the Zona Rosa: Passe Partout, La Ronda, La Naranja in the Hotel Aristos, Chipp's Normandie, to name a few. Enough to color the area Pink, but they almost never offer big-name entertainment.

All of this takes money, of course, for both the visitor and those of us who live in the Zona Rosa. Chateaubriand at the Rivoli, for instance, now costs $15.60. Visitors can aid themselves by showing their passports or tourist cards, and thus legally avoid paying a 15 percent tax on the tab in "luxury" restaurants. Luxury? That's any restaurant that serves liquor. And that is the hard reality, today, in this small area of Mexico City that was created, nurtured, and lives, in fantasy. □

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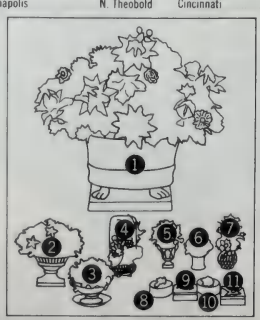
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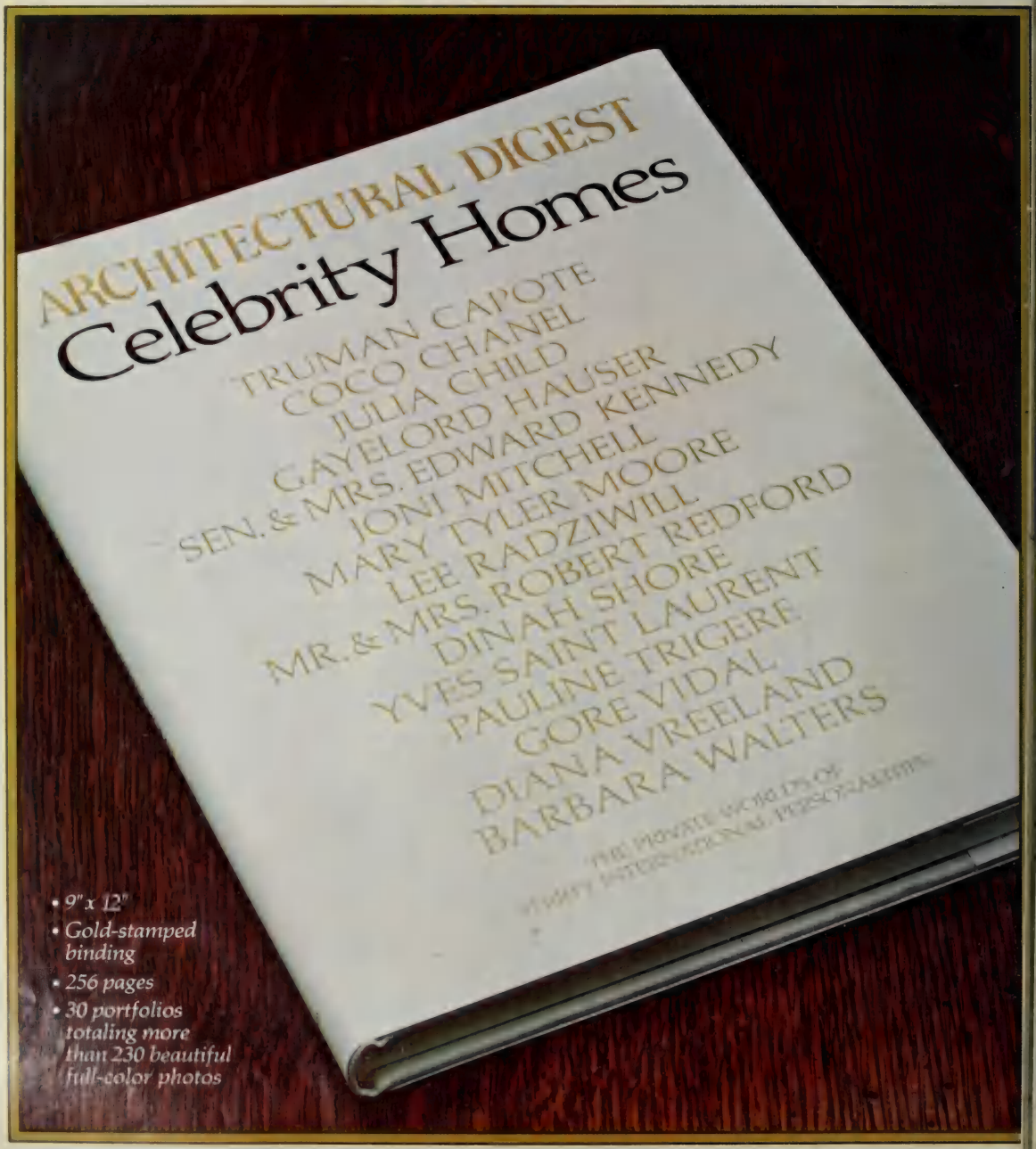
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Architecture – Real and Fancied
By Robert Bartlett Haas

A Pictorial History of Architecture in America, *Volumes I and II, by G. E. Kidder Smith, with Chapter Introductions by Marshall B. Davidson, American Heritage Publishing Company, New York, 1976.*

Marshall B. Davidson, the editor in charge of this American Heritage publication, calls it "the most comprehensive pictorial review of the American architectural scene in all its many phases that has yet been attempted." In this judgment he implies a knowledge of the many previous attempts to survey American architecture or to document its many specialized facets. Certainly the author of the text, G. E. Kidder Smith, a Fellow of the American Institute of Architects, brings unquestionable skills and insights to the task. But one is also aware of the resources that the American Heritage Publishing Company seems to bring to volume after volume, in documenting various aspects of the American cultural scene.

Mr. Davidson remarks: "Over the years this country has probably produced more different styles of buildings than any other nation in the same span of time." He attributes this primarily to the many different strands of tradition, "native or brought here," which make up the fabric of our life, and secondarily to the ingenuity of regional builders and planners who have adapted these traditions to local circumstances.

These two propositions are excellently borne out in the arrangement of the two volumes—the first covering New England architecture, Mid-Atlantic and Southern architecture; the second (completing the balance of states in the Union) covering the Midwest, Southwest, Plains and Rockies, the Far West and the Pacific.

Within each section the range of architecture is wide—from the earliest to the most recent. Thus, the Western section begins with the early missions, and ends, after a Hawaiian excursion, with "The Strip" at Las Vegas.

The fact that G. E. Kidder Smith is not an "architectural historian" by profession, but rather, "an architect, critic and author of fine books on contemporary European architecture," with a sharp awareness of our man-made environment, gives his text and his photographs a straightforwardness that is refreshing.

Suffice it to say that these two handsomely bound and boxed volumes will provide a *basic* purchase for many who wish to begin their readings in American architecture; and for those already acquainted with the more specialized texts of the past, on which the scholarship of this work depends, G. E. Kidder Smith's highly personal approach recommends his work as a humanistic addition to their research bibliographies.

continued on page 220

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continued from page 218

Unbuilt America, Forgotten Architecture in the United States from Thomas Jefferson to the Space Age, *by Alison Sky and Michelle Stone, McGraw-Hill Book Company, 1976.*

In neat contrast to the many books on American architectural history is this one—a catalogue of American architecture that "might have been." The book depends upon architectural documents and drawings that have managed to survive.

The authors describe it thus: "*Unbuilt America* is a collection of unusual architectural proposals which, in most cases, were intended to be realized, were technically possible to realize when conceived, and yet, for a variety of reasons, remained unbuilt."

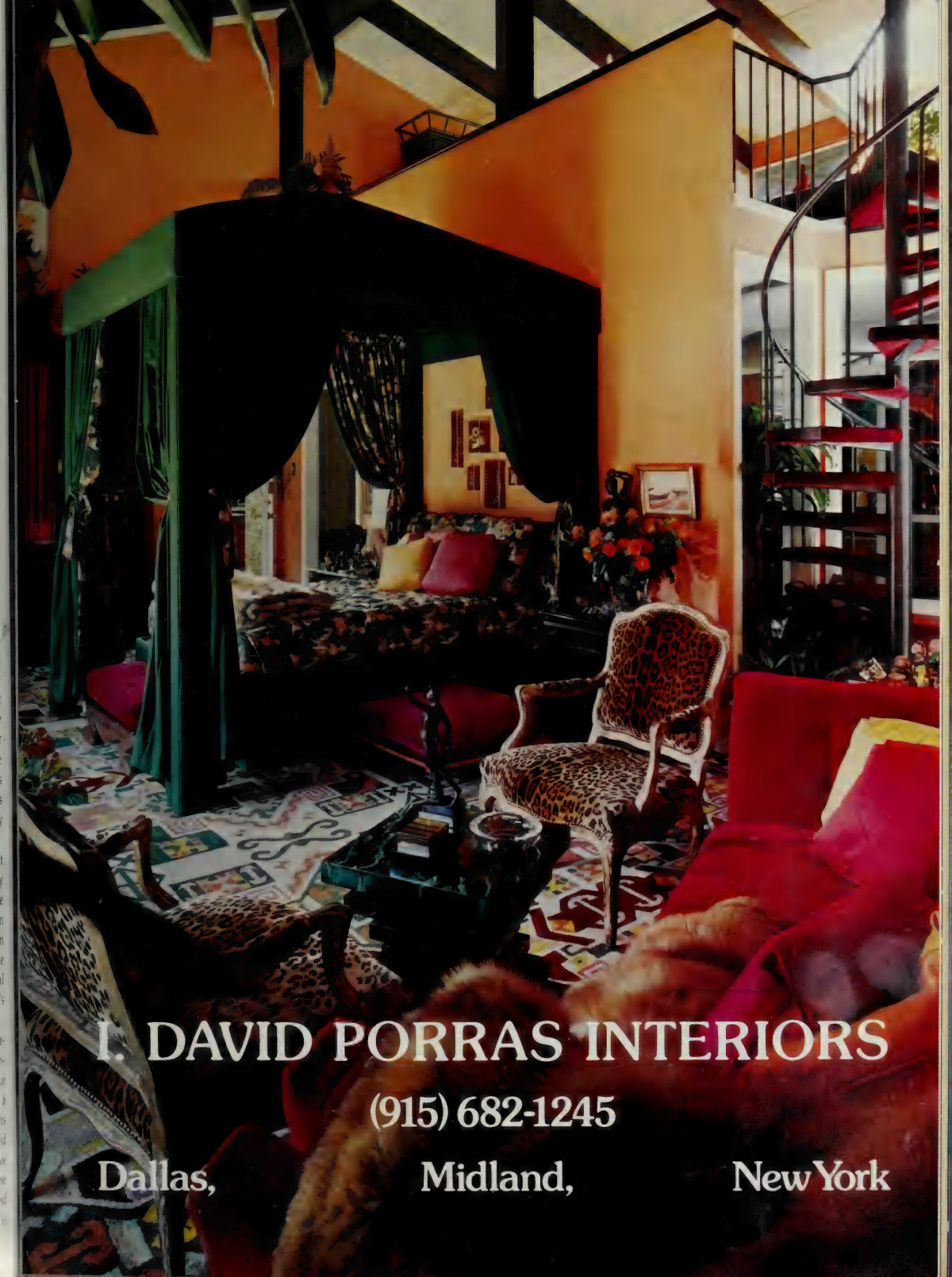
Enough original material is contained here to make the point: "The projects in *Unbuilt America* and the people who conceived them constitute [a] whole new wave of introspection." Many of the designers who did not build were rejected as eccentrics or as incompetents, yet they were often highly creative designers whose work just did not happen to catch on at the time.

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In an excellent and provocative introductory essay, George R. Collins speculates on the nature of "unbuiltism," and finds the major reasons to have been: (1) not carried out as planned, (2) not really intended to be carried out, (3) begun but never completed. He further discovers that less than one tenth of the designers of the unbuilt projects presented in the book were immigrants or foreign born, but that many of the unbuilt projects were produced by Americans who had been substantially trained at the *Ecole des Beaux-Arts* in France.

One then looks with great interest at such unbuilt monuments as Jefferson's anonymous competition entry for the President's House in Washington D.C.(1792); the proposed and unbuilt tunnel approach to the American Museum of Art, New York City (1873), in which William H. Beard proposed to place colossal figures and grotesque animals in an allegorical sequence; the "Colossal Clothespin" of Claes Oldenburg (1967); or Christo's "Wrapped Building," a hypothetical project of 1968.

The book's arrangement is, for the most part, alphabetical, and there is a temptation to rearrange it chronologically in order to trace the evolution of the creative ideas embodied in the projects. But even as it stands, a roster of architects and designers, study of the projects one by one shows that "a whole history has been passed over and ignored." An important strand in the creative development of the United States is to be found in the architecture that remained *unbuilt*, which was conceived but remained unborn. What the authors have caught is the gleam in the parents' eyes. □


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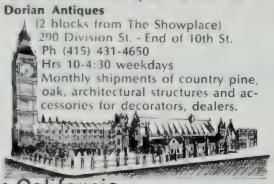
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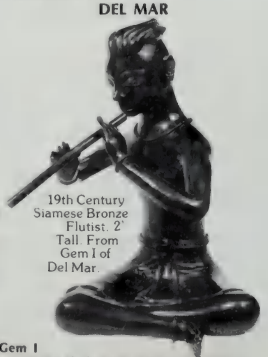
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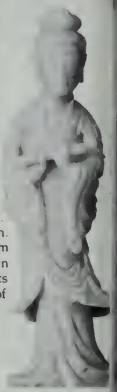
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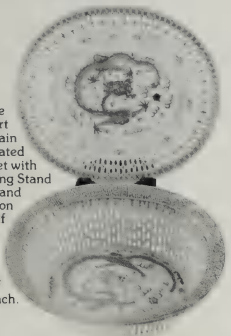
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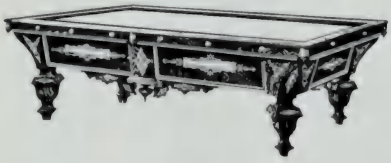
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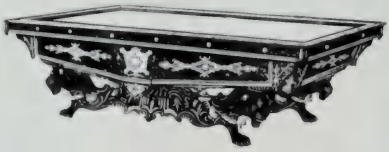
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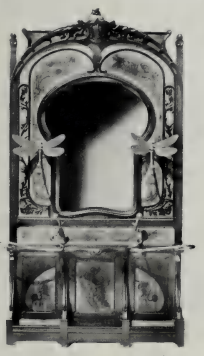
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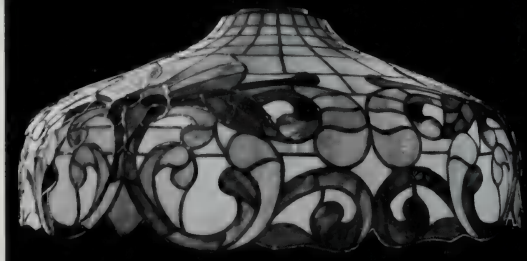


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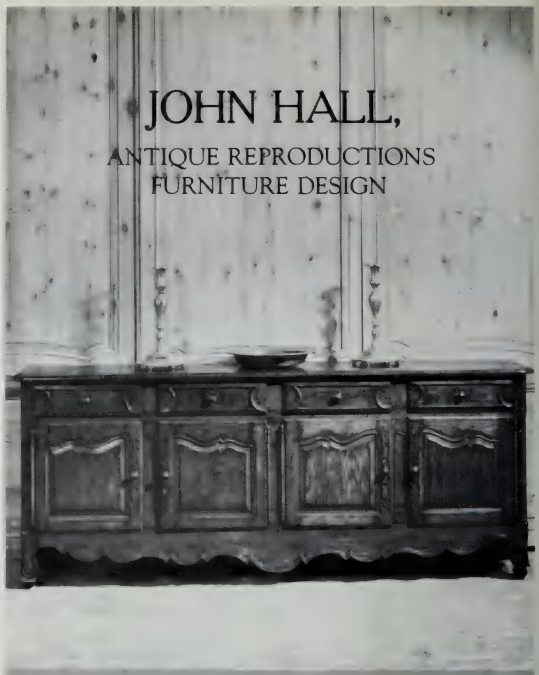
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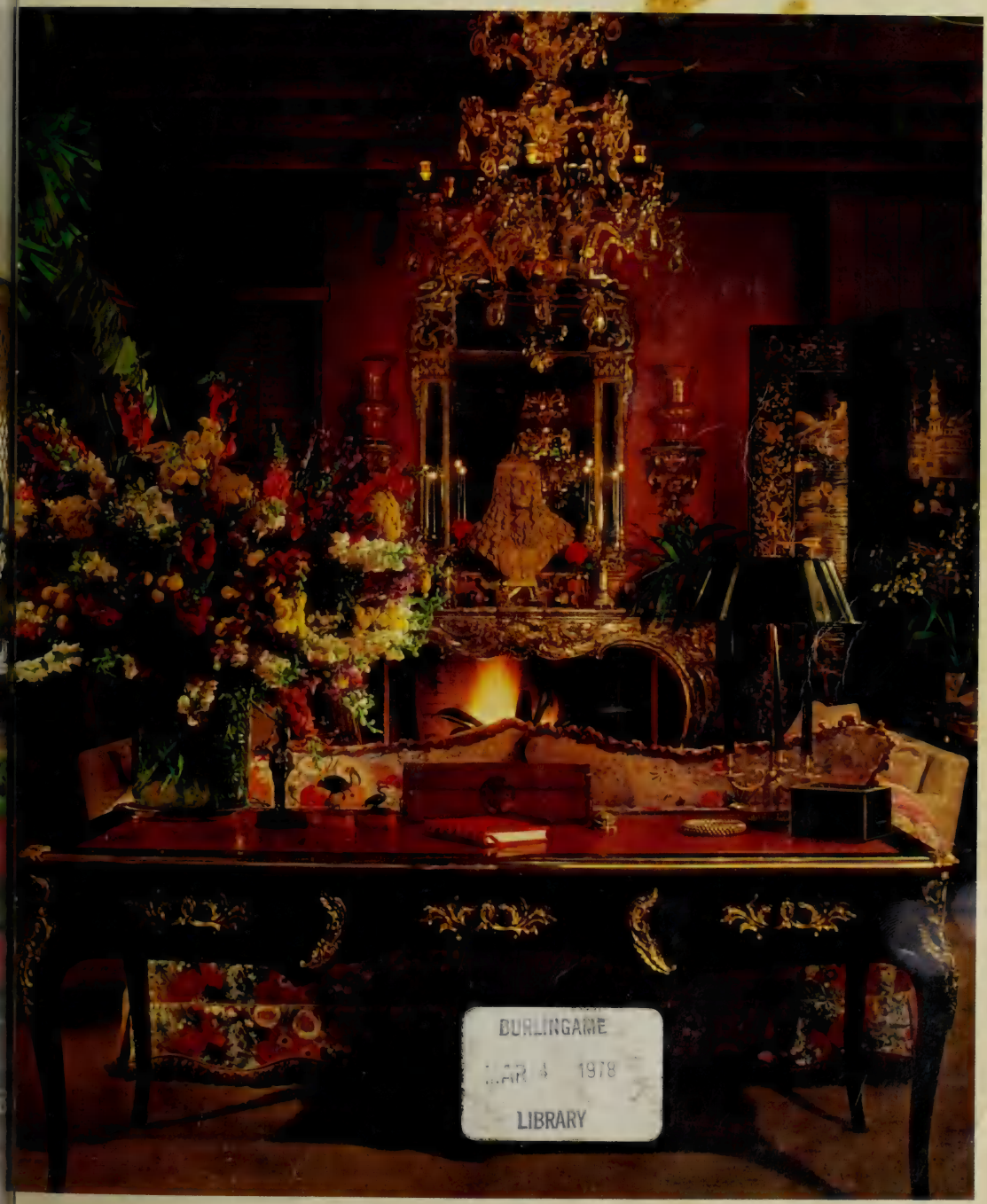
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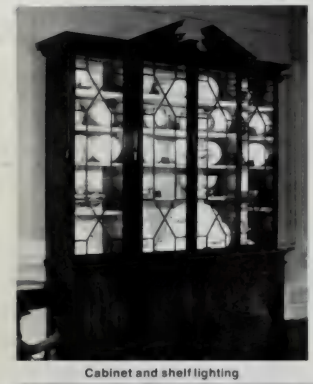
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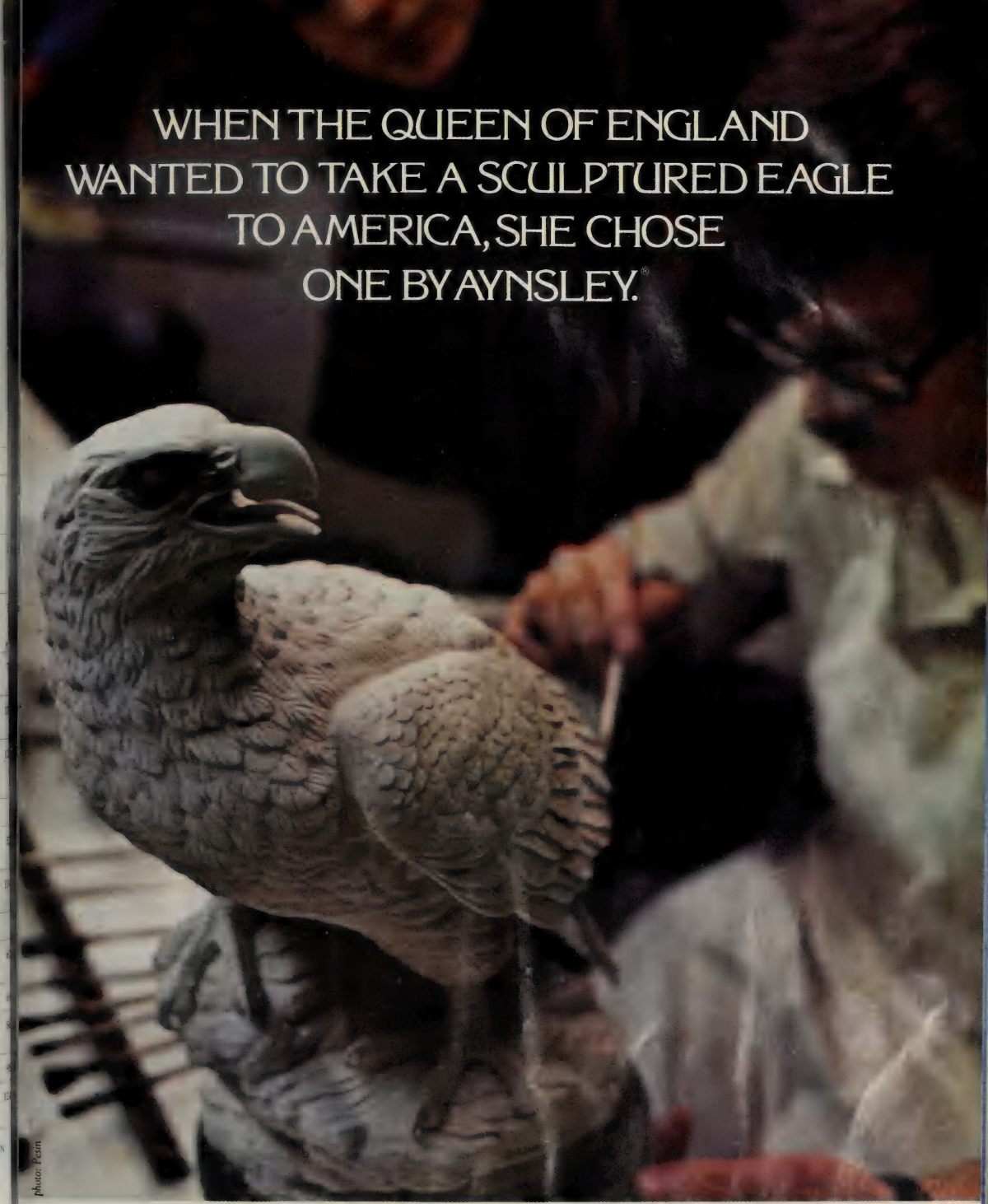
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2426 – 32nd Avenue West, Seattle



LETTERS FROM READERS

The Editors invite your comments, suggestions and/or criticisms. Address: Letters, Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

Bravo to Robert L. Green on his article in the July/August issue of *Architectural Digest.* His "Guest Speaker" column on Personal Style hit the nail on the head. He has given life and form to the ever-nebulous and much-used concept of style. His differentiation between the ideas and precepts of *taste* and *style* is intriguing, thought provoking and, I believe, correct. As an artist who has tried to touch the fleeting concepts, I am heartened to see that someone has attempted to offer a thoughtful and succinct definitive shape to the complex idea.

Robin O. Clay
Washington, D.C.

This letter is in response to Robert L. Green's article on "The Art of Chic," in the September issue of *Architectural Digest.* I found his opinions very demeaning to our nation's people. His statement, "Blinding white paint and tides of satin fabric washing over furniture that is really sculpture is excitingly chic, but that is defeated if to it one adds people who are vulgarly colorful, gross in form and without taste," is pure snobbery, in my opinion.

Brenda Falkner
Bethany, Oklahoma

While waiting at the newsstand on the via Veneto in Rome, I overheard a disappointed young couple being told that there were no more copies available of "that American magazine, *Architectural Digest.*" It was interesting to note the international popularity of your publication. I was also pleased, in a rather selfish way, to know that the September issue of the magazine would be waiting upon my arrival back in Massachusetts.

David E. Ludlam
Westhampton, Massachusetts

I am an Indian criminologist and a regular reader of your magazine. The March 1977 issue, which we received very late in our library, contained an article on Falaknuma Palace. I suppose your magazine is the first to take Indian readers into that timeless past grandeur at Hyderabad. After reading your wonderful article I deeply regretted that such a monumental structure is slowly going to ruins. It is a shame and a pity that we are unable to maintain the glory of these splendid palaces.

S. Shanker Dev
Madras

continued on page 10

What becomes a Legend most?

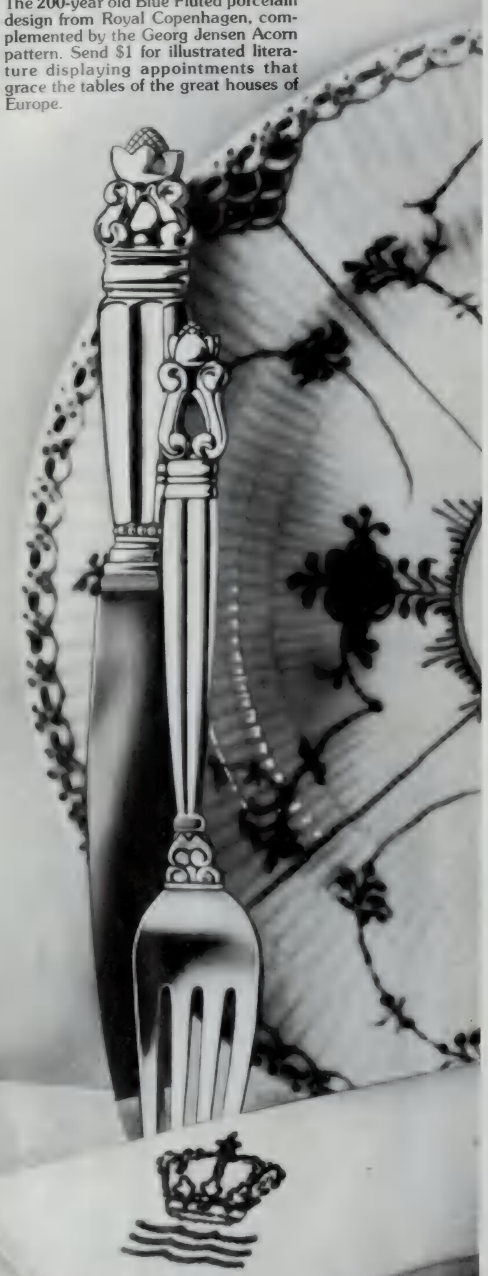


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LETTERS FROM READERS

continued from page 8

Those of us with a special interest in *Biltmore House* thank you for the extensive photographic coverage you gave it in the September issue. But in the interest of historical accuracy, two points made in the article should be cleared up: George Vanderbilt was not "put out to pasture" by the terms of his father's will. George was left a sum of ten million dollars; this was equal to the amount given his four sisters, and brother Frederick William.

Another point is that George Vanderbilt died before any acreage was deeded to the U.S. government. On May 21, 1914, two months after his death, the National Forest Reservation Commission approved the purchase of 86,700 acres in the Pisgah Forest for $433,500. Mr. and Mrs. Vanderbilt laid the groundwork for the estate. Their grandsons have ensured that it will flourish.

Ted M. Glasgow
Greensboro, North Carolina

On behalf of Mr. William A. V. Cecil and our whole staff we would like to compliment you on your excellent feature on *Biltmore House*. We have already received a number of lovely letters from your readers.

Susanne Brend
Biltmore House & Garden
Asheville, North Carolina

We watched *Life, Look* and others become diluted, and you seem to be rapidly getting on the same track. They were picture books; so were you. They were specialists; so were you. Schools say journalism is writing, so writte journalism supersedes photojournalism. The new taler says, "more articles." Well, I say, "more pictures."

William H. Kemp
Chevy Chase, Marylan

I have just received my first issue of your magazine and must tell you that I have never seen another publicatio with so many superb photographs as exquisitely re produced. The magazine is a visual banquet.

Dorothea Tayl
Cass City, Michiga

While studies have shown that your magazine appea primarily to a certain type of person with tastes, incom and education out of the ordinary, it may interest you t know that as a librarian media specialist in a small rur high school I am pleased to provide an exposure throug *Architectural Digest* to a part of the world never exper enced by many of our youngsters. Teachers of art, hom management, architecture and ornamental horticultu are using the magazine to augment their curriculun Your contribution in providing so much beauty an stimulation to a rather culturally impoverished are cannot be underestimated, and we are grateful.

Marjorie L. Com
Placerville, Californ



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PEOPLE ARE THE ISSUE



As another year ends, most of us have the bittersweet pleasure of taking stock and, sometimes, counting our blessings. At Architectural Digest *we have much to be grateful for—personally and as a publishing firm. With the support and encouragement of you, our readers, we have grown during this year—increasing our number of issues, and including within our format a significant new feature on architecture. We have also formed a new division for books, The Knapp Press. But important as growth is, it is not the only measure of success. What counts most for us now, as it always has, is your continued appreciation of our efforts to present only the finest examples of design, writing and photography.*

Editor-in-Chief

Sutton Place Townhouse



Mongiardino

Interior designer Lorenzo Mongiardino lives in Milan. "I made a studio for myself in the nineteenth-century Milanese style because I wanted to recreate the vitality of life in Milan at that time. Now this style would be entirely wrong in Rome; houses in Rome can only breathe comfortably in a seventeenth-century atmosphere. Otherwise it is jarring." Mr. Mongiardino's concern for the appropriateness of interior décor is clear in his design for a Sutton Place townhouse. *See page 38.*

Sleekness and Polish in Paris



Boyer

Michel Boyer, whose apartment in Paris overlooks the seventeenth-century Place des Victoires, likes contrast and diversity: He has done interiors for couturier boutiques and an automobile factory; he designs furniture; and, in a stone manor in the Dordogne, he gardens, cooks and paints. An interior designer with a grounding in architecture, M. Boyer finds inspiration in the innovative architecture of the United States and Brazil. *See page 48.*

Remodeling in Texas



Theriot

Houston's Beau Theriot is the man who came to dinner—and launched a new career. Starting a restaurant and an antiques shop in 1973, Mr. Theriot designed both interiors himself, a move that quickly reaped unexpected opportunities. "People came in and liked the way I had arranged things," he recalls. "Then they asked me if I would help them with the interiors of their homes." Now, four years later, the designer is earning four stars for his food, antiques and, especially, for his design. *See page 56.*

Architectural Digest Visits: The Empress of Iran



The Empress of Iran

Philippe Jullian, who interviewed the Empress of Iran, and Pascal Hinous, who photographed the Niavaran Palace, have seen many grand residences. "But," they say, "we are in agreement in our admiration of the taste, supported by the will, that produced the rooms in the palace. The design of the West is blended with the national tradition of Persia, in a style more personal than the grand salons of Louis XVI." We express our appreciation to His Excellency The Ambassador Ardeshir Zahedi, who arranged for us to present these rooms, which have never before been published. *See page 68.*

An Artist at Work in Manhattan



Davisson

Zita Davisson exhibited her first portrait at the age of twelve and has been painting ever since. Her phenomenal progress has resulted in thirty one-woman shows and representation in national and international exhibitions. Her paintings have an immediacy that moved art critic John Gruen to write: "An uncanny sense of a living, breathing individual emerges from her canvases." Zita Davisson lives in New York with her husband, Edgar Sterri and her daughters, Darcy and Lacy Davisson. *See page 78.*

The Collectors: Michael Taylor



Taylor

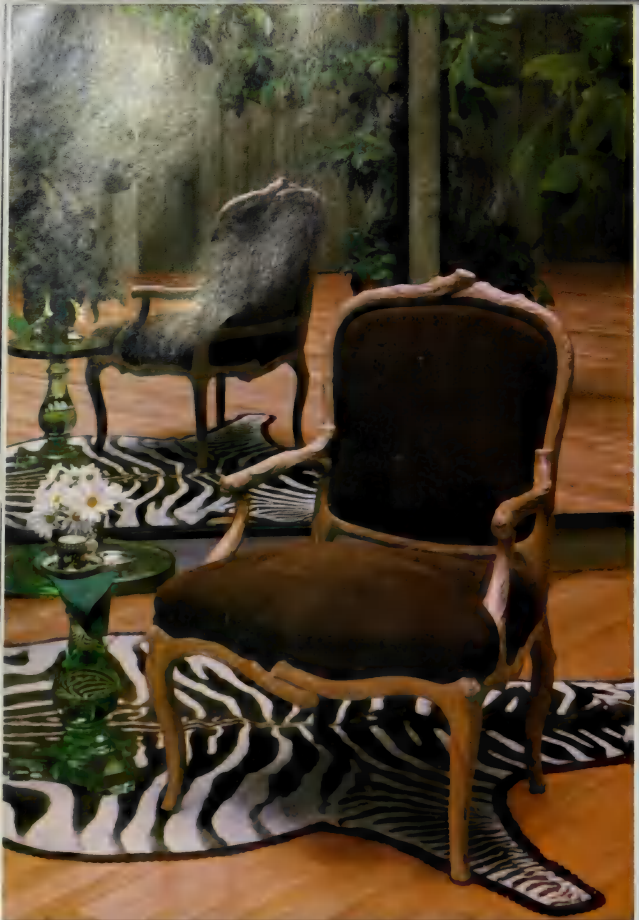
Although everyone who is interested in interior design has been eager to see the home and studio of San Francisco's Michael Taylor, it has never been published before. Mr. Taylor, who travels all over the world in the course of his work as an interior designer, seldom entertains, and considers his home very private to him. Russell MacMasters, who photographed the home, has our thanks for helping us bring this feature about. We're delighted that Mr. Taylor has opened his residence to us, and we have devoted an unprecedented twelve pages and the cover to its presentation. Mr. Taylor does not believe that he designed the interior in any formal sense: "I just move everything in," he states. *See page 86.*

continued on page

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continued from page 14

Architecture: Aurelio Martinez Flores



Martinez Flores

Aurelio Martinez Flores is almost a one-man summing-up of the dynamic city of São Paulo, Brazil. This Mexican architect came to the city almost twenty years ago to set up a division of an international furniture manufacturer. Since then he has begun his own practice of architecture and interior design, and even owns a shop. "Originally we sold mostly Italian things, but increasingly we are offering the best of Brazilian design. It is a field of great potential," says Mr. Martinez Flores. *Architectural Digest* feels the same way about Brazil itself, and the superb house designed by this architect. It is the subject of the first of several articles on richly creative houses and interiors of Brazil. *See page 98.*

Exuberant Potpourri



Traulsen

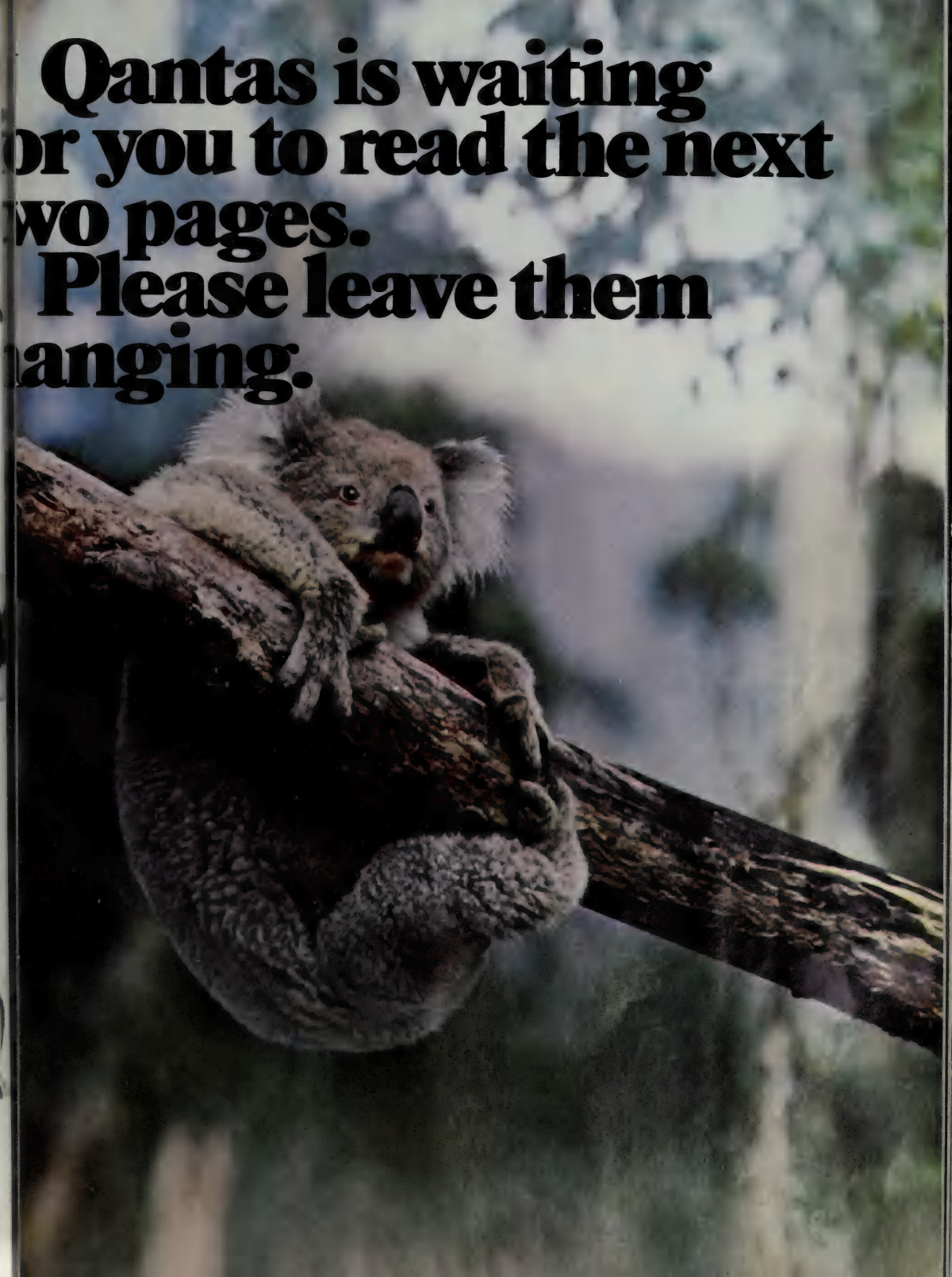
The New York City duplex apartment of Mr. and Mrs. Henry Traulsen was recently completely redecorated by Mrs. Traulsen. A native of Marrakech, Regine Traulsen has drawn extensively on the luxurious and exotic designs of her own country, ingeniously combining them with more traditional European, American and Oriental elements. Approaching the redecoration with a sound knowledge of style—and no aesthetic prejudices—she has created an opulent setting at once welcoming and dazzling, where she and her husband live while in New York, and where they entertain their many friends. It is a lively and elegant oasis of international culture in the heart of Manhattan. *See page 108.*

Echoes of Morocco



Amar

Moroccan-born interior designer Leon Amar was reintroduced by Miss Doris Duke to the Islamic culture into which he had been born. He was assisting Miss Duke with the decoration of a museum that contains her magnificent collection of Thai, Burmese and Cambodian art. Now a resident of New York, Mr. Amar has redesigned his own small apartment, containing an entrance hall and living room with a bedroom section. The apartment now opulently mirrors his heritage and reflects his expert knowledge of the furniture and objects of that and other heritages. *See page 120.* □


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100 things to see and d



1. Come see the South Pacific. It could turn your world upside down.

2. Step aboard a double-decker subway train and ride under the city of Sydney. It's fast. And cheap.

3. Fiji's succulent spotted crab is a rare treat. You'll spot it at



Namale Plantation outside Savu Savu.

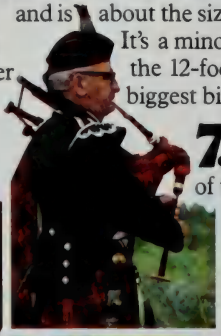
4. Gamble at the Wrest Point Casino. It's the only place you can legally play two-up, Australia's unofficial national sport.

5. Sit ringside at a heavyweight fight. The contenders:

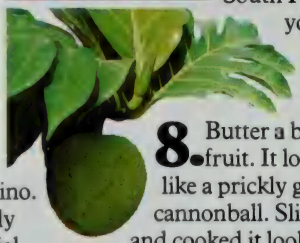


two kangaroos boxing with all four paws.

6. See a kiwi. This oddball bird has no tail, one-inch wings and is about the size of a hen. It's a minor relative of the 12-foot tall moa, the biggest bird of all time.

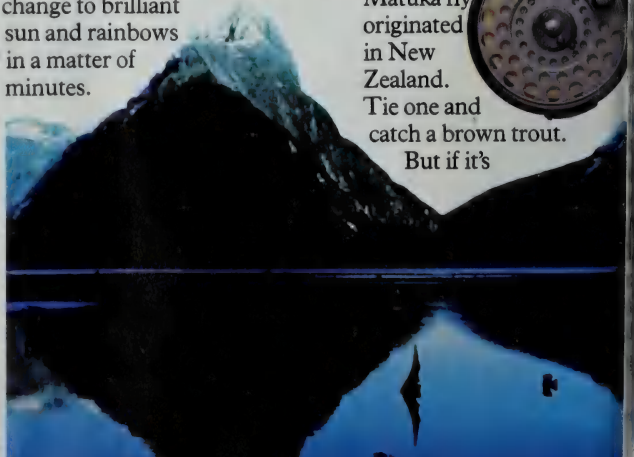


7. Listen to the stirring skirl of the pipes in Dunedin. Until you've heard "Cock O' The North" in the South Pacific, you ain't heard nothin' yet.



8. Butter a breadfruit. It looks like a prickly green cannonball. Sliced and cooked it looks and tastes like a coarse-grained bread.

9. Mitre Peak is mirrored in the incredible blue of Milford Sound. This misty dreamscape can change to brilliant sun and rainbows in a matter of minutes.



10. "Bula!" In Fijian that's "Welcome!" And you get a warm one in the last unspoiled South Pacific paradise.



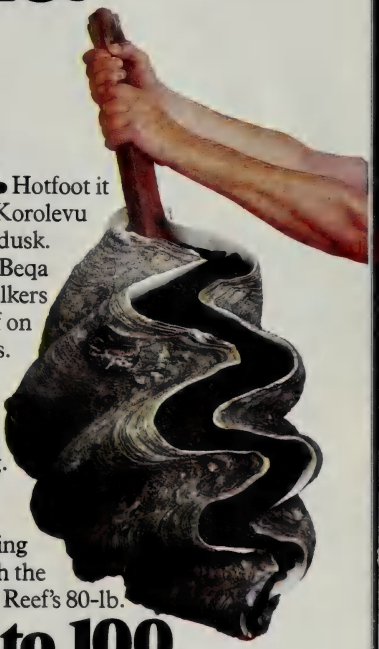
11. The Maoris called N Zealand Aotearoa, t of the long white cloud. Yo it the most beautiful land on earth.

12. The famed Matuka fly originated in New Zealand. Tie one and catch a brown trout. But if it's

n the South Pacific.



19. Hotfoot it over to Korolevu Beach at dusk. Watch the Beqa Island firewalkers do their stuff on red hot rocks. Brave soles!



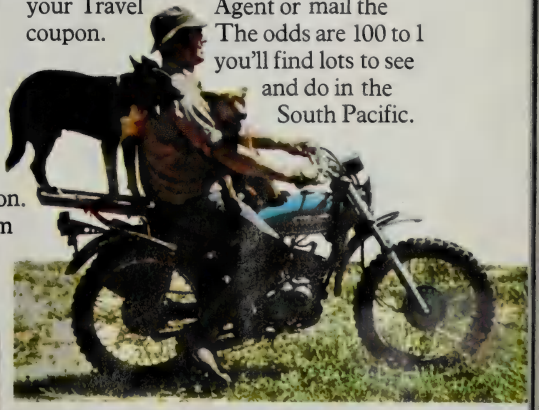
20. Go clamming. Better bring your muscles. Because nothing compares with the Great Barrier Reef's 80-lb. giants.

16. Shop. For cameras, watches, you-name-it. Most things are duty-free in Fiji. Enough said.

17. Collect the celebrated Maori wood carvings. Ferocious faces, curvilinear designs and inlaid eyes of paua shell.



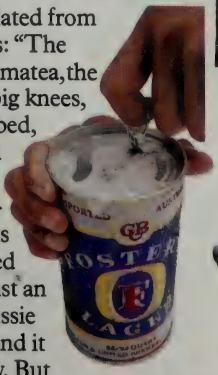
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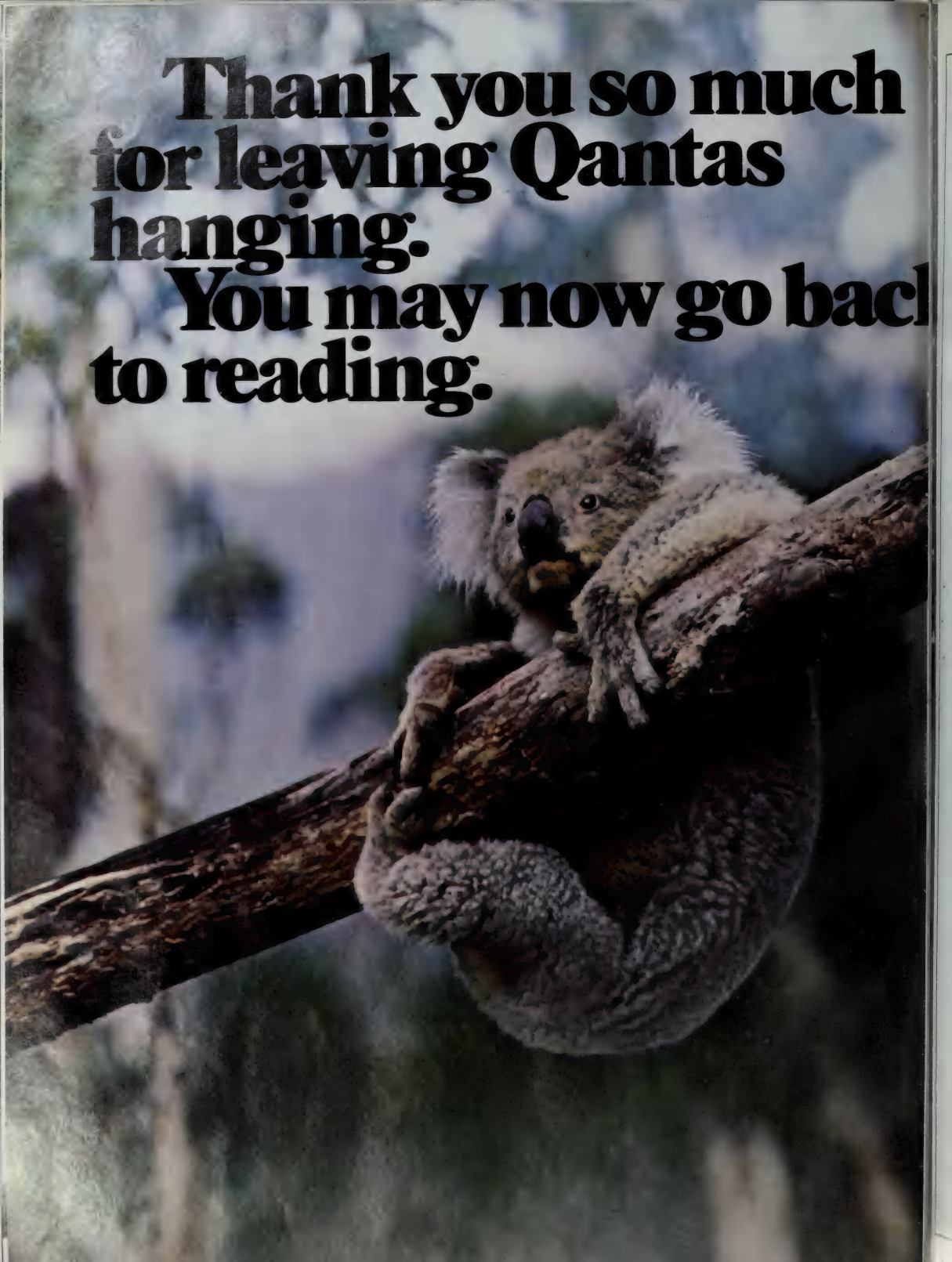
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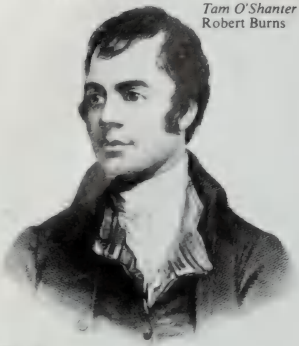


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Drawing by Bill Maughan

GUEST SPEAKER

How to Outlive the Past

By Robert L. Green

WHAT MAKES us at thirty turn over the pages of a novel we remember as having thought so marvelous at eighteen, only to find our former state of mind incredible? When I was in college I announced, and it was loud and clear, that Somerset Maugham, then a best seller, was the greatest author in the history of literature. I thought then that a classic was a work of art whose reputation with the minority was given by the appreciation of the majority. I did not know about the "in" book, or that approval by the majority was not enough to earn the accolade "classic." But think of how many assumed that *Valley of the Dolls* and the outpouring of novels by Barbara Cartland were classics. With the same potency that is apparent in cheap music, the gossip novel and the Gothic novel satisfy many of our needs and tastes. The public may savor it all, but we must learn to withhold artistic encouragement from the mediocre and exalt nothing but the superior.

Changing Fashions, Constant Morals

Our breaks with our cultural past during this century are already more definite than anything since the Renaissance. It isn't that transition is anything new; every age is an age of transition. But we are moving so rapidly through the world that we almost need another word to describe what we are experiencing. Even as we change, we are preparing to change again. The disconcerting part of outliving and outgrowing our past is that the inner man is unable to keep pace with the ever-changing outer man. Our fashions change easily but not our morals. And in our search for some unity of spirit and style we seek out what we hope will be life-changing philosophies; but these philosophies turn around with the speed of a rapidly revolving door.

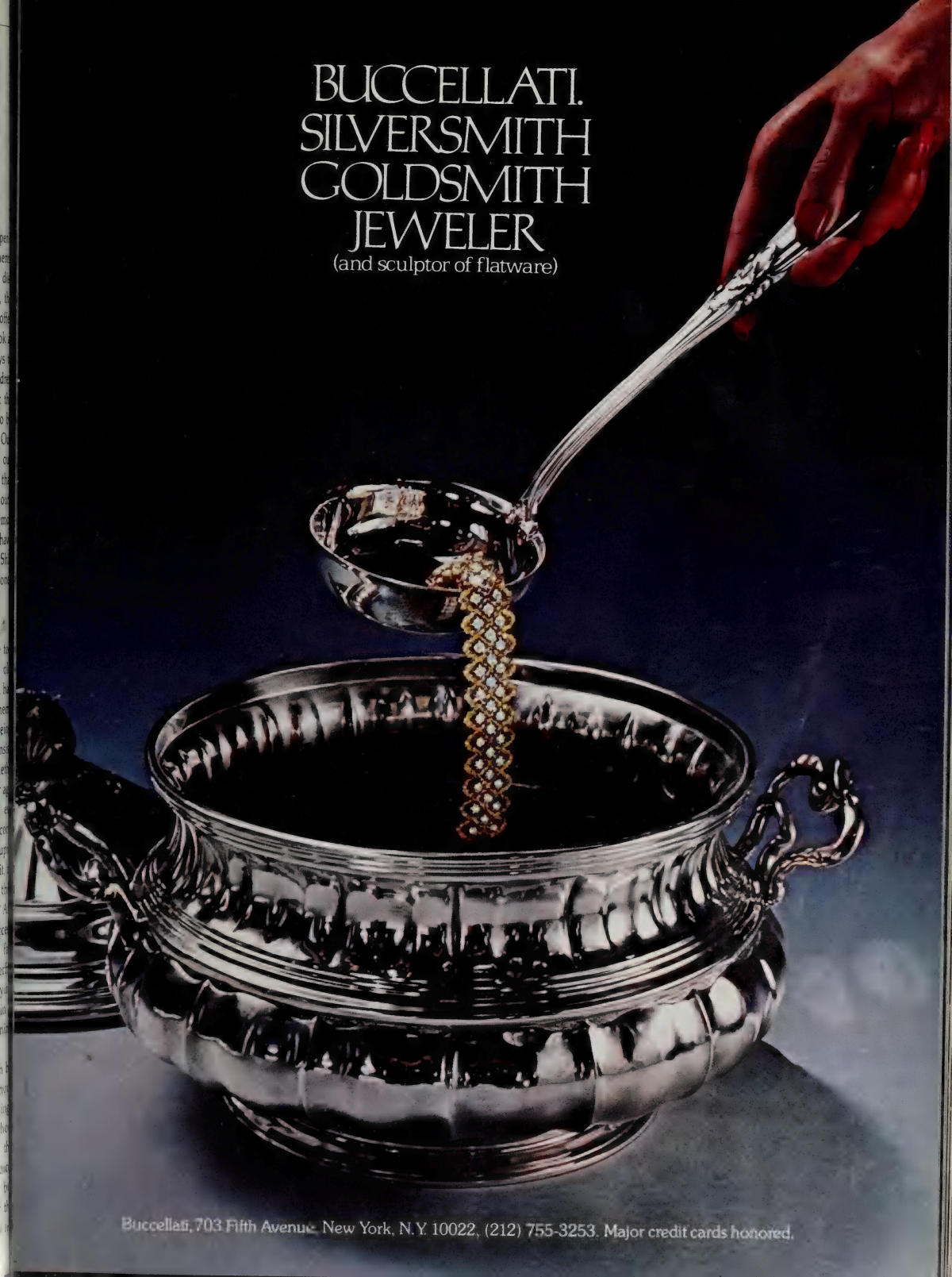
Even though we outlive these philosophies, they should be looked into and evaluated. The analytical experience will sharpen our own judgments and perceptions so that we can distinguish between the Band-Aids, the delusion, and the ones that truly offer a fresh, albeit dramatic, way to look at self and society. All the new ways to think and to be. Our current Children of God cults are protests against the fear of the world, which seems to be fast preparing to outgrow God. Our smorgasbord of choices adds to our stress and tension because we fear that what we choose may already be outlived. To relieve our stress (the emotional virus of the seventies) we have taken doses of everything from Shiatsu to est, from Esalen to Sandstone and from Reverend Ike to Zen.

The Fate of Tradition

We are like children who have too many toys, and we outgrow our old toys, not because our imagination has exhausted itself in playing with them but because we are continually being presented with new toys, and we insist upon playing with everything, whether it is worth our time or not. Our age lays claim to more intelligence, especially to more eclecticism. We convince ourselves that it would be stupid not to enjoy everything, and all of it, in our times. But what does this rapacious appetite do to tradition? Artistic tradition, which so many successive generations have carried so far, seemed like a tree whose powerful main trunk was in danger of dying because society was no longer in position to trim many life-draining suckers from its root.

The artist can only do so much by himself. The painter paints without knowing on what walls his painting are to hang; a sculptor cannot tell how light will fall upon his statues; the poet, reading, hears his own voice. And what of the beauty of space before things are moved into it? Or the

continued on page 16


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Ten years of marriage have uncovered certain areas of agreement. We both love old merry-go-rounds, peanut butter and jelly, Victorian furniture and being quiet with each other more than debating with anybody else. And now the goat we've got is neither hers nor mine, but ours.

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continued from page 16fn

harmony of the beautifully decorated room undisturbed by unattractive and vulgar people? There are so many factors that affect what we outlive or outgrow. I can happily reread *Great Expectations.* When I first read it, I loved it, and can open it over and over again. But it is instant sleep to pick up *Bleak House,* which I never read before. Is it that I reread *Great Expectations* with remembered emotions of my youth?

I believe I would suffer most things sooner than to read through *War and Peace,* yet that is the book which, thirty

OUR BREAK WITH THE PAST IS SHARPER THAN ANYTHING SINCE THE RENAISSANCE.

years ago, I would have named the greatest novel in the world. Still, I should never dream of denying its greatness just because to me it has turned into a vast foggy boredom. I keep rereading Oscar Wilde with undiminished pleasure. Perhaps it is impossible for anyone to enjoy Wilde and Tolstoy at the same time.

Surviving As an Artist

To avoid becoming outlived as an artist, remember this: The artist who is not moving forward with the changes of his time does not stop producing. What he produces has an increasingly limited appeal. The late-nineteenth-century Salon painter who could not accept the rise of Impressionism soon could only repeat the already moribund Salon style that the public inevitably began to reject. No matter how many works he continued to produce competently, the works were doomed to pile up in people's attics and in museum basements. Thus, the artist who does not see the future will soon find the present has become the past. □

Robert L. Green, recognized as a major force in the world of taste, has enjoyed a varied career as style and fashion consultant to major publications and manufacturers. While designing such diverse products as clocks, clothing, and garden accessories, he distributes his time between residences in New York, France and Malibu.



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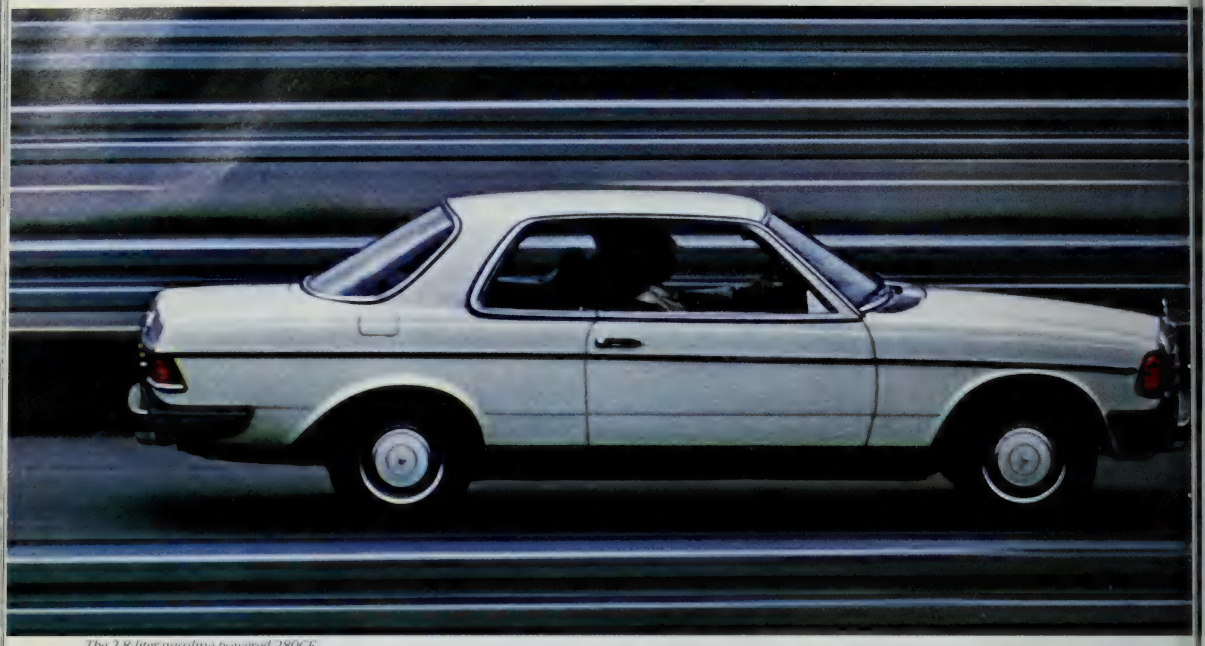
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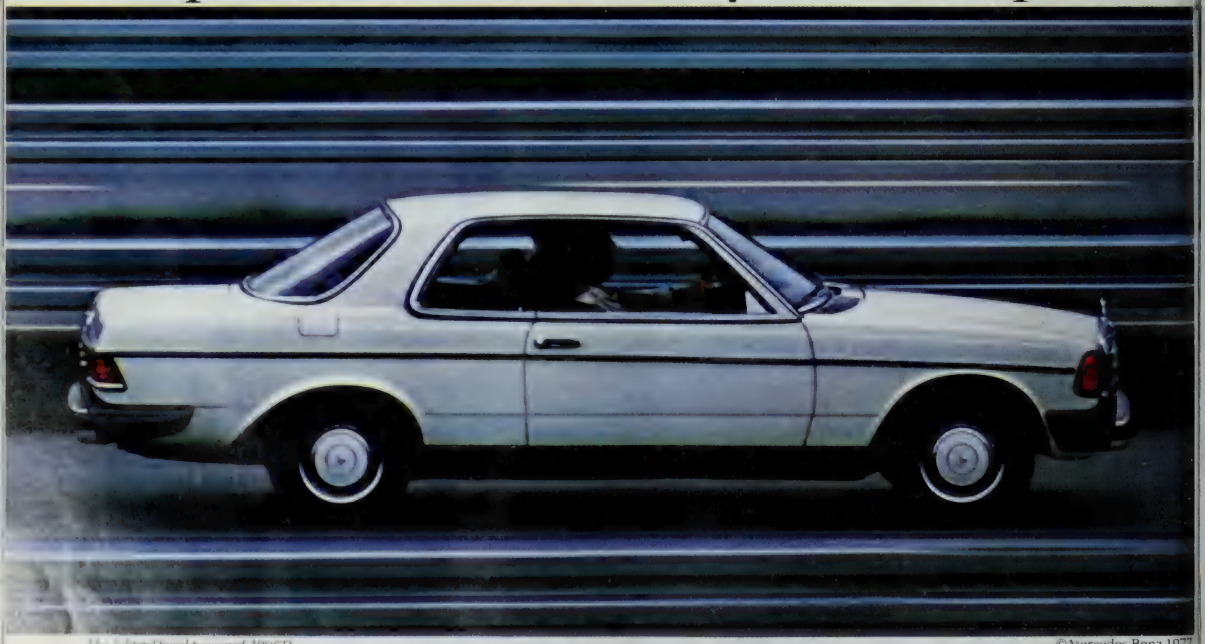
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Mercedes-Benz announces a new Coupe



The 2.8-liter gasoline-powered 280CE

plus an extraordinary new Coupe



The 3-liter Diesel-powered 300CD

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The new Coupe
is the 280CE and it is powered by a fuel-injected, 2.8-liter Six.

The extraordinary new Coupe
is the 300CD, and it merits the term by introducing Diesel power to a class of Mercedes-Benz from which Diesels were previously excluded.

Thus the Mercedes-Benz Diesel has fully come of age. It stands today at such a peak of refinement that a limited-production Diesel sports Coupe is not sacrilege but logic. Meanwhile, savor your new luxury of choice.

No boulevard sports car

Gasoline- or Diesel-powered, this new Coupe is no faddish "personal" car but a lithe five-passenger machine you will prize as much for its quick reflexes as for its elegant lines.

You sit cradled within a wheelbase of only 106.7 inches, less than a foot longer than the close-coupled 450SL Roadster. You should find yourself negotiating even tight mountain curves with a sense of ample road to spare, slipping through city traffic like a fish. Chances are, within a few days you will stop having to envy sports car drivers forever.

But family men can rest assured. There is not only a full rear seat but a rear seat that nearly equals the 280E Sedan for headroom. And there is not only a full trunk but a trunk with the same 12.6 cubic feet of space as the 280E.

Some people don't understand how Mercedes-Benz builds such space-efficient cars. Mercedes-Benz doesn't understand how to build anything else.

Worth its weight in strength

The new Coupe's taut profile is aerodynamically "clean." Put under an X ray, it would be revealed as the skin over a steel cage welded at 4900 points to a steel platform, forming a monocoque structure.

The engineers braced that sheet-steel floor with cross members to help stiffen the midsection. And although the side windows are pillarless, the concealed "B" pillar provides additional structural integrity.

Straight-line braking stability

Engineers and not stylists are the heroes behind the Coupe. If this 1¾-ton, five-passenger machine seems to corner flatter and grip the road more tenaciously than you're accustomed to, credit them.

They in turn would credit technological nuggets like fully independent suspension, and *zero offset* steering with straight-line stability, *even* in panic stops.

Panic stops are further softened by 4-wheel disc brakes. Mercedes-Benz would never build a Coupe or any other car without them.

But *handling brilliance* is only half the tale. The other half is the ride: Over-the-road decorum worthy of an expensive motor car. *A clue:* The shock absorbers' lower chambers are pumped full of *nitrogen* gas as an extra cushion against vibration.

Power assists a purist can love

No brute force is needed to pilot your Coupe about. Power steering, power brakes, and a 4-speed automatic transmission slightly smoother than the human hand are standard features. Wives will approve. And so will driving purists—because these laborsaving devices have been designed to preserve driving "feel" at all costs.

Not a superficial ounce of chrome

Doors over four feet wide swing open to reveal a meticulously ordered cockpit. Electric windows, bi-level climate control and AM/FM stereo radio are all built in, but the mood is less opulent than crisply businesslike.

For instance, the interior has no dazzling chrome knickknacks to confuse the driver's field of vision. Glare-free gauges are placed so you can check them without breaking visual contact with the road.

The anatomically contoured twin front seats are thickly padded, their springs tuned to the car's suspension. The backrests lock in place *pneumatically.*

And the walnut-root veneer that trims the instrument panel and covers the console is *real* walnut-root veneer.

A delicious dilemma

Which engine version belongs in your Coupe?

Classicists will feel most at home with the 280CE and the familiar traits of its gasoline power plant—supple and responsive in the sporting Coupe manner. And hardly a mundane choice: The 280CE marks the zenith of Mercedes-Benz six-cylinder engine development.

The 300CD allows Coupe devotees to combine their love for elegance with common-sense motoring, and Diesel devotees to combine their love for common-sense motoring with elegance. The power of its 5-cylinder engine is one surprise, the lack of noise and roughness is another. That it offers the established advantages of a Diesel should be no surprise.

But there is ultimately only one way to decide which Coupe best suits your needs. See your Mercedes-Benz dealer and experience them both.



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Drawing by E.R. Knaller

RUSSELL LYNES OBSERVES

The Truth About Status

ONE OF THESE DAYS some conscientious historian of costume is going to trace the rise and fall of bell-bottom trousers from the navies of the world to Carnaby Street to points west, and back to the navy. From it he will deduce some seemingly profound social truths.

A Tidy Cycle of Taste

I was put in mind of this tidy cycle of taste (for that is what it is) by a piece I clipped out of a newspaper last year and which since then has been pinned on my bulletin board. It was a story that began: "The Navy announced today that it was returning the traditional uniform of bell-bottom trousers and white caps to its lower enlisted men." The reasons given for this suggest more than just convenience, though it is true that the enlisted men found it difficult to keep their new uniforms tidy. The more likely reasons have to do with status, tradition and manners, as all matters of dress seem to. If this question of men's clothes seems somewhat farfetched in a magazine devoted largely to where and how some people live, I would suggest that a man's pants tell nearly as much about him as his living room does.

During World War II I worked for what was then called the War Department, and I had occasion, in the course of my duties, to talk with the major in command of an induction center in New York. Qualified draftees at that moment were given a choice of being assigned to the Navy, which was short of its quota, or the Army, and many more chose the latter. I asked why, and the officer shrugged his shoulders and said, "A lot of them don't want to get into those sailor suits with the floppy pants and the middy-blouses. They think they'd look silly, especially the slightly older ones."

Egalitarian Gestures

What the Navy set out to do in 1971 when it put its "lower enlisted ranks" in coats and trousers, white shirts, black ties and peaked caps was to try to look more democratic without being more democratic. It is considered democratic for a so-called classless society like ours to make egalitarian gestures of this sort, though nobody takes much stock in them—not, that is, until someone's status is threatened. In this case it was the chief petty officers who, according to the story, were "bothered by the fact that the distinction they once enjoyed when wearing coats and peaked caps disappeared when all enlisted men began to dress in the same way."

For a nonmilitary (even antimilitary) nation, we set enormous store by uniforms and we judge each other by degrees of uniformity. Not that we want everyone to

continued on page 20



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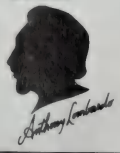
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continued from page 18

conform to the same things; we merely want to be able to tell our friends from our antipathies and our social inferiors.

No one in America admits to social betters, only to social inferiors. One way we make this distinction is by how we dress—not how casually or formally, but by the ways we try to look like the people we want to be identified with. It has something to do with that tacky expression "life style," but there is more to it than that.

I happen to be one of those adults who think they should dress their age, and I'd feel as silly in fringed blue jeans as I would in rompers. I feel this same way about "bells." Not long ago I went into a men's shop in the Berkshires to get a pair of slacks, and I said I wanted them cut straight. I was offered instead "executive bells," as

SOCIETY DEMANDS THAT WE SHOW OUR RANK IN OUR CLOTHES AND SURROUNDINGS.

being suitable to my age and what the salesman apparently considered my station. I have nothing against executives per se, but I don't want anybody to take me for one. Somebody might get a false impression of my capabilities and aspirations, and wonder why, if I'm an executive, I hang around a typewriter so much of the time. Still, I don't want to look like a writer, and have people wonder why, on the one hand, I'm not in Hollywood, or on the other hand, why I'm not being "serious" and living on pasta, grants and fellowships.

The Game of Camouflage

In other words, I want to wear the uniform of anonymity, or so I tell myself. It is a forlorn hope. There seems to be no such thing. Society demands that we show our rank, as well as our class, in our clothes and in the surroundings we make for ourselves or make do with. Society insists on knowing whether we are enlisted men or petty officers or commissioned officers, but more than just that, it wants to know from our uniforms our innermost thoughts, our prejudices and our preferences, our standards of what constitutes the good life, and our sexual mores. We comply. We flaunt what we would like people to think is the truth about ourselves, and in doing so we rarely conceal the truth itself.

I suppose the truth of the matter, as the Navy's return to bell-bottoms and blouses demonstrates, is that our manner of dressing ourselves, which we think of as a kind of camouflage, is, like our houses, an intentional giveaway. Camouflage is a game we all like to play, but our secrets are as surely revealed by what we want to seem to be as by what we want to conceal. Our uniforms kid nobody but ourselves. The Navy found this out. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.



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DESIGN DIALOGUE

An Interview with David Mlinaric

By Elizabeth Dickson

WHEN HE TALKS about his work, it is clear that interior designer David Mlinaric is very concerned with achievement. "I just like everything I do to be better than it was last time," he explains in a very polite, very quiet voice. "More perfect, a higher standard. I like what I do to be best." Obsessed with detail, a stickler for administration, often described as "very nice"—that peculiarly English description—David Mlinaric is outstanding in his field. The son of a Yugoslav father and an English mother, he is the first in the family to follow this profession. He started his business fifteen years ago, and today his clients are as diverse as Mick Jagger and Oxford University.

Mixing Effects and Atmosphere

He worked for an architect and for an interior designer before launching out on his own. He works with two other people only. "I need independence in the way I run the work. I'm boss. My aim now is to carry on work at the same pace, doing each job absolutely beautifully each time. I hope the results get nearer to that."

The designer's time is mostly spent on period houses. "Classical stuff, really, 1700 to 1880. *Millichope Park* [featured in *Architectural Digest*, September/October, 1975] is probably the job I'm most pleased with."

Of his development in style, he goes on to say: "*Shugborough Hall* [home of the earl of Lichfield] was the first building of architectural merit we had where everything was good. Doorcases, cornices, skirtings that had always been there. It had been shuttered, abandoned, since the War, and was piled with dusty furniture. The object was to open it up, add color, make it cheerful: to mix the effects and atmosphere of the present time into the atmosphere of the house. You can find ranges of palettes that are not dark and gloomy for Victorian houses. If you study the watercolors and pictures of the period, they are not all ponderous and heavy. Millichope could have been darker; we could have used the full, neo-Classic weighty business with marbleized pillars, terra-cotta and dark green. But we kept it in the light chromatic range, yet with respect to the place."

Planning by Instinct

"I am anxious to have results that are historically suitable to the place. This is higher in priority than thoughts about color or whether it is up-to-date. I try to respect the building. Before, I decorated for the person; now I decorate more for the place. Projects I like best are the ones that feel as right for the place as for the person."

David Mlinaric believes his greatest work is yet to happen. Unlike some good fashion designers "who may

continued on page 30

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continued from page 26

have spells of intense creativity, then fizzle out," he feels that in interior design, if you are good, you must improve with years. "The older you are, in decorating, the more time you've had to keep your eyes open and absorb."

Planning is the aspect of the work at which the decorator believes himself best. "If we get anything right always, it is the layouts. This is due to observation; it is not a gift. The planning side has become an instinct. People usually judge my work only on what they see, but often the skills lie in what they do not see. The only benefit that a private customer gets from employing a good interior designer is the simple fact that the designer has done it all before. You never make the same mistake twice. If you have self-criticism, which I have, then once you've curtained a window to the sill and not to the floor, and it really looks loony, you don't do it again."

PEOPLE JUDGE BY WHAT THEY SEE, BUT THE SKILL LIES IN WHAT THEY DO NOT SEE.

David Hicks is one of the people who command Mr. Mlinaric's respect. "He opened the door for the rest of us, with his courage and inventiveness. Before that, interior decoration had been wall lights and lamp shades."

The Stage-Managed Interior

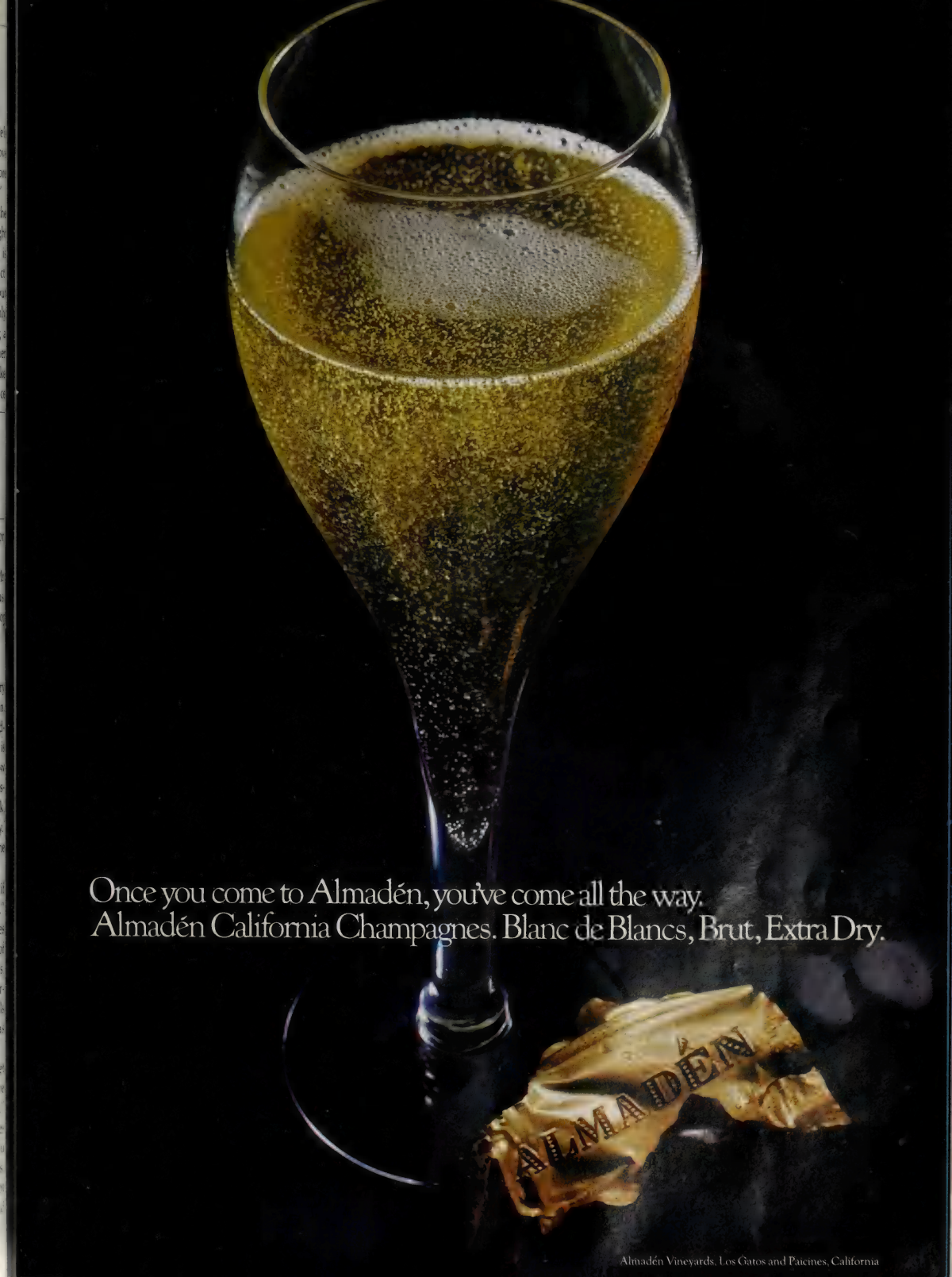
Mr. Mlinaric, who has both a London and a country house, where he lives with his wife and brood of children, says family life has definitely influenced his understanding of the problems faced by clients. "Having a house is incredible for a designer, because you realize just how much is reasonable. Some decorating schemes are impossible to stage-manage. I go into some rooms and I think, 'Fine, but she must have spent two hours getting it ready.' I don't think that is worth it. Style has got to come through on its own." He comments further:

Lighting: "The source should be low down, eye level if possible. Candlelight whenever there is an excuse for it."

Quality: "England is still a paradise for finding pictures and furniture. You can go into a shop and find stuff of museum standard. Same with plasterers, metalworkers, cabinetmakers. People moan, saying quality is disappearing. Not so; it is there, but expensive. If you study bills from the eighteenth century, you see nothing has changed. The best has always cost a fortune."

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And to the person who considers employing an interior designer he says: "Hire someone whose work you respect and then take it slowly. Unlike other professions, I really believe that with decorating, the best work is not carried out under pressure. So don't push. Trust—and then let the designer get on with it." □


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COLLECTOR'S CLOSE-UP

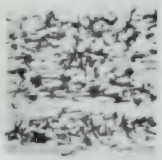
Focus for the Connoisseur—
A detailed description of notable art and antiques selected from the interiors featured in this issue.



This is one of two notable portraits of a princess of Orange. It was painted by the Dutch artist Caspar Netscher (1639–1684). Working in Holland, France, and for a short time in England, Netscher was renowned for his ability to convey in his works the affluence of his female subjects. He rendered meticulously the lavish materials and details of their gowns; in case an even stronger statement of affluence was desired, he was pleased to include a luxurious interior, as a background. *See page 42.*



The term "Canton enamel" refers to enamelwork on which the decoration has been painted over an opaque enamel base, rather than contained by copper wires or forms, as in cloisonné or champlevé. In the eighteenth century, objects such as this sconce, made of copper or silver, were sent from Europe to China, where the base coats and designs were applied; when fired, these materials fused together, forming a hard porcelainlike surface. The elaborate designs reflect eighteenth-century tastes for delicate scale and jewellike colors. *See page 45.*



Though they look like abstract calligraphy, India ink drawings like this one are the *mouvements* created by the Belgian-French contemporary artist Henri Michaux. While under the influence of mescaline, the artist directly recorded his psychic impressions as translated into physical impulses. Michaux attempted to express his mental processes in an extremely personal manner that was, as an artistic seismogram, both vibrant and lyrical. *See page 49.*



Contemporary artist César Baldaccini created sculptures with interesting surface structures such as this one, by compressing automobiles and other objects into blocks; he utilized an electric scrap-metal press he had discovered in a Paris suburb. First exhibited at Paris's *Salon de Mai* in 1960, these *compressions dirigées*—often weighing a ton or more—represented a radical change from the sculptor's earlier works. They also signaled César's alliance with the New Realism group of artists who were exploring new approaches to the perception of reality. *See page 72.*



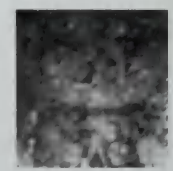
These are noteworthy examples of geodes and an ammonite. A geode is a spheroidal rock whose hollow interior is usually lined with inward-projecting quartz crystals. Geodes were formed in rock cavities where water pressure had caused changes that created the crystals. An ammonite is fossilized mineral matter; when a type of extinct cephalopod mollusk was buried in a marine deposit, this matter replaced the organic shell. Ammonites vary in size and gain their iridescence from oxidation. They take their name from their resemblance to the ram's horn of Jupiter Ammon. *See page 87.*



This eighteenth-century mantel is a particularly fine late-Régence example, because of its size, the color, quality and mottling of the marble, and especially for the depth and exuberance of its carving and design. The subtle *S*-curve of the stiles, or side posts, is repeated in the line of the shelf; crisply carved *feuille godronnée* (leaf edging), an elegant late-Régence fantasy motif, enriches the gentle contours. The central shell form is balanced by interlacing foliate designs that merge into the illusion of a shell, at the hip. *See page 88.*



These late-eighteenth-century textile paintings were executed in the pictorial tradition of Ayutthaya, the capital of Siam, which fell to Burma in 1767. They would date from Thailand's successor capital, Bangkor (present-day Bangkok). The Burmese-influenced landscape is a wonderland for the citizenry, for hermits and for fabulous animals. Innumerable court pleasures are also depicted being enjoyed by visiting monks and by gods dressed as Thai princes. *See page 121.*



This wall upholstery is composed of squares of *guadamecil*, a kind of raised leather that originated with the Moors in Spain. It may also be referred to as *Cordoba*, after one of the primary centers for its manufacture, or as *leather tiles*, because of its shape. Brilliant designs were achieved by embossing from the back, then stamping from the front, and finally painting with color, gold and silver. In the eleventh century the leather was imported into Flanders, which later became as important a center for this process as for its tapestries. *See page 126.* □

VO

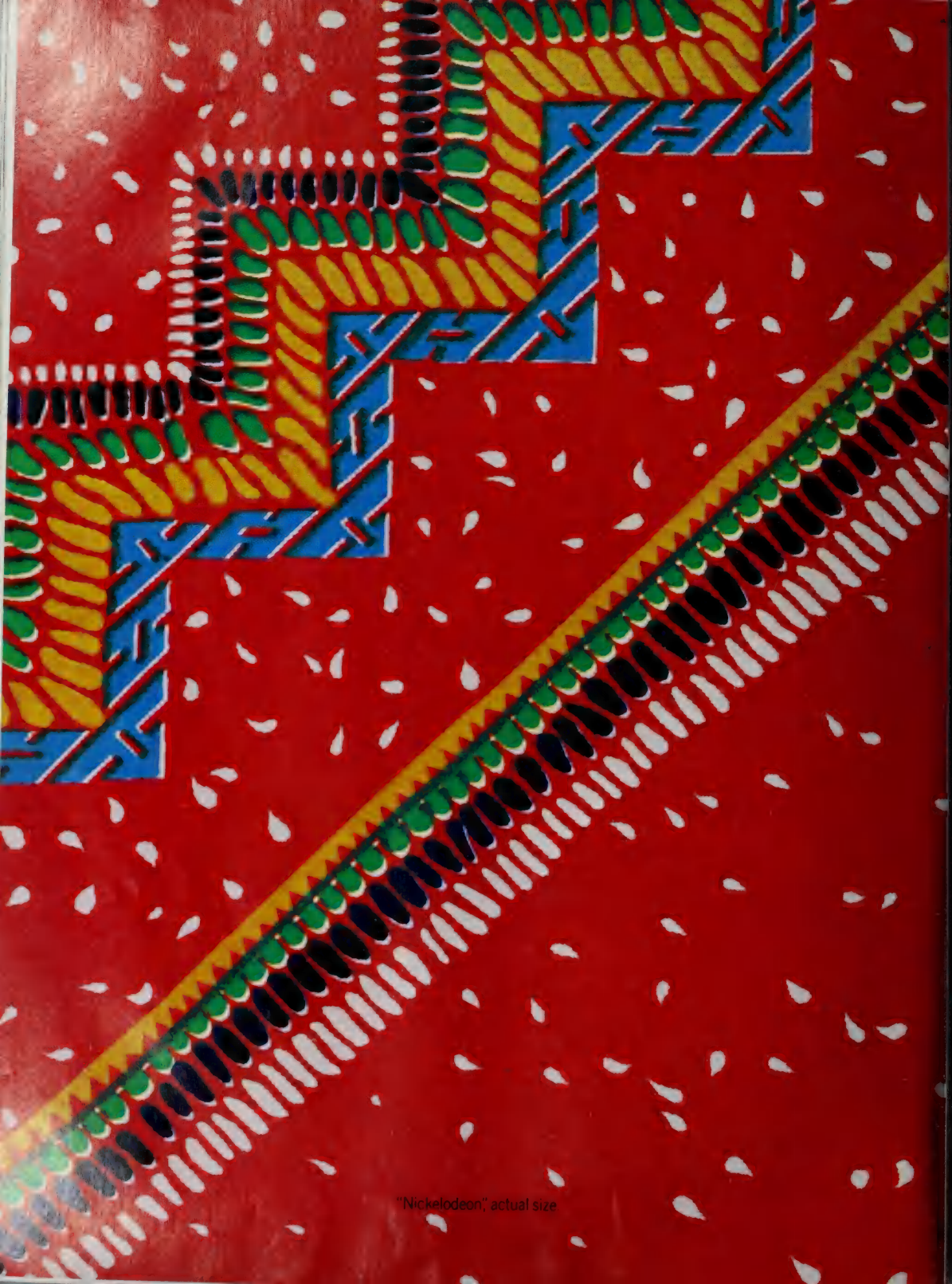
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NESTLED IN PRIVACY on the banks of the East River in Manhattan, Sutton Place has managed to retain an atmosphere of quiet isolation rich with the echoes of another time and another place. It seems strangely and fortunately removed from the skyscrapers and the concrete and the tempo of New York.

Paradoxically, of all the attractive residential areas in the city, Sutton Place is at once the most typical of old New York and the most international in character. Though the locale is

In his design for a Manhattan townhouse, Lorenzo Mongiardino used to full advantage a river-side location and an art collection of first quality. LEFT: The Drawing Room employs muted pattern-on-pattern, a style popular in the time of Napoleon III. A large painting by Bonnard is flanked by works of Monet and Picasso. ABOVE: Renoir's *Mother and Child* graces the fireplace wall. Bronzes by Degas, left, and Renoir, right, are displayed on the delicately carved mantel. On the far wall, a small Degas painting and Renoir's *Coco* flank *"Nu à la Toilette"* by Degas. FOLLOWING PAGES: The combined Dining Room and Library is flooded with light from the garden. Dark 18th-century English pine paneling is brightened by floral curtains and upholstery, and an Aubusson rug.

Sutton Place Townhouse

Italian Designer Blends Fine Art and Décor

INTERIOR DESIGN BY LORENZO MONGIARDINO
PHOTOGRAPHY BY HORST









naturally American, a few changes of background could easily transform it into Chelsea along the Thames or the Ile de la Cité in the Seine.

So it is by no means eccentric or inappropriate that the owners of a four-story Georgian Colonial townhouse in Sutton Place chose the advice of Italian interior designer Lorenzo Mongiardino. Signor Mongiardino, however, although his main offices are in Milan, is less an Italian designer as such, than an international one. His projects range regularly from his own country to England and Switzerland,

A fourth floor Sitting Room features panels with silver-leaf flowers in the traditional style of Italian artists. RIGHT: Eglomisé panels on the mantelpiece are set behind a continuation of the fretwork motif, while large mirrors reflect the East River. ABOVE: A portrait, *A Princess of Orange*, by Caspar Netscher, is displayed above a Louis XV bombé commode.





to France and to the United States.

As is typical of European interior designers, his early career ranged farther afield than those of his counterparts in the United States. Born in Genoa, he began school there at the *Politecnico* and went on to Milan to study architecture. At the beginning of his career he concentrated on designing sets for theater and films, rather than on the interior décor that is his present métier. His work in films, in particular, was notable for some stunning successes, like the sets he designed for Franco Zeffirelli, in the Italian films of William Shakespeare's *The Taming of the Shrew* and *Romeo and Juliet*. But perhaps the theatrical project he remembers with the most affection and "never without a pang of nostalgia" was the famous performance of *Tosca* at Covent Garden, for which he designed the sets—a performance marking the last appearance of Maria Callas on the opera stage.

With such a varied background in the field of design, Lorenzo Mongiardino has been able to bring to interior décor a depth of experience and expertise, a knowledge of architecture and a theatrical flair that the average designer is not fortunate enough to have at his command. A multifaceted career in design has served him well.

It served him particularly well when he came to consider the Sutton Place project. In some ways it was a lovely stage set, already partially completed: a handsome townhouse, almost entirely surrounded by trees, whose garden runs down to the edge of the river and, joined to the gardens of neighboring houses, creates the handsome impression of a large English park.

And the "props"—the word is more than inadequate—that he was given to work with included a collection of art that would grace any house in any part of the world. The richness of the material is awesome: paintings by Utrillo, Rouault, Modigliani, Matisse, Dufy, Kandinsky, Bacon—the list is seemingly endless. In addition, the period furniture and accessories arranged by Signor Mongiardino form quite as generous a cornucopia. The furnishings encompass a wide range of many





OPPOSITE: The Study's warm grandeur is enhanced by English wood paneling, lustrous velvet upholstery and a Victorian gros point rug. Modigliani's *Portrait of Mme Czechowska* dominates a wall above a Georgian mahogany kidney desk, while works of Braque and Venard hang nearby. TOP: *Clown*, by Braque, graces the fireplace wall, near a painting by Francis Bacon. The large *Street Scene* is by Utrillo. ABOVE: The Parlor displays *Nude by a Window*, by Matisse, above an Adam pine fireplace. Raoul Dufy's *Nice, 1938* shares the sofa wall with *La Rochelle*, by Signac. Garniture is Canton enamel.

periods and styles: Queen Anne mirrors, Regency lanterns, Degas bronzes, Louis XVI clocks, nineteenth-century Bessarabian rugs, rare East India Company fabrics, English Victoriana.

The décor was entirely in the hands of Signor Mongiardino and his associate, Fiorenzo Cattaneo. Surely it does not seem unreasonable for European interior designers to deal with material that is basically European. Being an Italian, Lorenzo Mongiardino is far from inarticulate about his role.

"I am *not* a decorator," he says emphatically. "I have no specific, no unmistakable style. As a matter of fact I would hate to have anyone walk into a house I have done and say, 'This is a Mongiardino.' Don't misunderstand. I have the highest respect for the great decorators. It just isn't what I do.

"But take this particular house in Sutton Place. For many years now I have been working on old houses, with a great deal of pleasure. Really they have become my main interest, and practically all my work lies in the area of restoration. I want to bring these wonderful old houses back to life—to turn them into places where people can live comfortably today."

In the case of the Sutton Place townhouse Signor Mongiardino was able to do just that, and it explains to a large extent the success of the result. He and the owners agreed on the basic outlines, and they had no wish to create a static museum of fine art and décor.

"I would like to point out something very obvious," says Signor Mongiardino. "The fact is that a house, whatever the degree or extent of its art and furnishings, is still a house. Today far too many people have come to think of a house as a sort of *casa di moda*—the kind of fashionable house that has to be done over every two or three years.

"Well, that's not my idea at all, nor was it the idea of the owners of the house on Sutton Place. Once you can make the house right, once it fits as snugly as a glove, then that is the way it should stay. Forever, in my opinion. The last thing I want to do is to force someone into following a momentarily fashionable mode of décor.

"I want the houses I design to be warm and cozy, and I want them to look lived in. That's what it's all about, really. No wet paint, if you see what I mean. The greatest compliment anyone can pay me is to say that the houses I design don't look 'decorated.' Maybe it has to do with my training in the theater. I don't know. But I do know that I want to create the illusion—and the reality—of permanence."

Magician, set designer, student of old houses, Lorenzo Mongiardino has provided in Sutton Place, far from his own native land, an ambience entirely appropriate to locale. He has overseen a mixture of many styles and periods with the skill of his long familiarity in many areas of design, and he has conjured up no less, and no more, than a home—a home of exceeding comfort and charm and permanence. □

—*Alexander Davis*



A Master Bedroom is a sumptuous bower, with a Hepplewhite four-poster bed draped in pastel fabric. The canopy frame is painted with neo-Classic motifs. Sunlight bathes a Country French tilt-top table and an English painted chair nearby. The painting, *Artist's Model*, is by Shikler. An Oushak rug, early-19th-century English patchwork quilt and sunny print on walls and sofa lend the room a pleasant, country air.

"The last thing I want to do is to force someone into following a momentarily fashionable mode of décor."



Sleekness and Polish in Paris

Using Contemporary Materials with Elan



INTERIOR DESIGN
BY MICHEL BOYER
PHOTOGRAPHY
BY GEORGES PALOT





ON MORNINGS when he is in Paris—which is not all that often—Michel Boyer gets up from his sleek leather bed, walks into his lacquered living room and looks through an aluminum-framed window onto the Place des Victoires, inaugurated in 1686 to glorify Louis XIV. The square has gone through three changes of statuary in three centuries and many of the harmonious façades designed by Jules Hardouin-Mansart have become pedestrian shop fronts, but this does not bother M. Boyer. The front of his own building is a classified historical monument and the current statue—Louis XIV astride a rearing horse—provides an ornate contrast to the streamlined décor of his own apartment.

M. Boyer radiates confidence without pretentiousness, meticulousness without compulsiveness, and he thrives on the joy of diversity.

"What's interesting for me is never to do the same thing over," he says.

And in the ten years since he set out on his own as an interior designer he has arranged the interiors of banks, boutiques, hotels, a city hall and community center, various corporation headquarters, and the French embassy in Brasilia. Now it is a yacht.

This sort of flexibility comes from a solid base. Michel Boyer studied fine arts in Paris and then he worked for nine years with an architect.

An architectural background is obvious in the details of his own apartment. The linear wall-mounted radiators he designed all resemble

For his four-room Paris apartment, designer Michel Boyer created a polished environment of deep shiny color and crisp geometric lines. LEFT: Aluminum architectural detailing defines the Salon, while ceiling spotlights play upon sleek lacquered walls and display areas. A painting by Theimer is suspended above the raised fireplace. ABOVE: Exotic plants take part in a low aluminum tablescape that includes contemporary sculpture and Indian vases. The drawing is by Henri Michaux.





contemporary chrome sculptures. Even the towel rack in his bathroom is a wide slender curve of chrome. His ultramodern kitchen is a model of well-designed efficiency. Throughout, slick glossy surfaces of lacquer and metal are softened by lighting directed onto walls and art objects.

M. Boyer is fascinated by new forms of architecture. He cites Brazil and the United States as being particularly stimulating in this area.

"Brasilia is something fabulous," he says. "The people who built it were more than avant-garde."

He is equally impressed with American architects: "I admire the way they approach architecture. The Americans are much more natural than the French. They have fewer complexes."

M. Boyer credits his own architectural background with giving him the tools to handle a wide variety of projects: "And when you're committed to your work, there's a certain maturity that evolves. One is not a decorator just like that. Of course, I know many who have never studied formally, but you can tell. There are usually too many gratuitous touches."

In both his furniture and interior design there is a clean crisp look that comes from careful planning. There is no wasted motion at all.

"You must be scrupulously honest and never give in to excessive fantasies. Unity is *so* important. You must always go in the same direction in a single project and not be tempted to do thirty different things."

M. Boyer concedes that such standards presume a certain depth in the designer's personality that cannot be taught or learned: "In order to advise,

ABOVE LEFT: Another view of the Salon reveals the smooth leather-covered sofas that face the fireplace; a Soumak rug overlays neutral-toned carpeting. Aluminum and glass shelves contain books, magazines and a sound system. LEFT: The Dining Room continues the streamlined architectural simplicity and bold color values. An egg and a tortoise by Lalanne are displayed behind glass; the multifaceted mirror panel is by Borja. OPPOSITE: Works by Morisson, Borja, Gernez, Diaz and Yvakovick amplify the clean contemporary mode of the Bedroom. All of the rooms express the unity designer Boyer feels is essential to a single project.

"You must be scrupulously honest and never give in to excessive fantasies. Unity is so important."



you must first be very curious yourself." He says it is his own curiosity that makes him a passionate traveler, museum-goer and music lover.

"Curiosity begins in the streets, in museums, in other countries," he says. "You must learn to see."

He has simplified his own life to make room for such pleasures: "The danger in this profession is that the work can clash with creativity. If you have too much work, you're too preoccupied." He guards his free time jealously and shuns the Paris social scene.

"I'm not going to waste my time at dinners, making chitchat," he said. "I hate *mondanité*. I have a completely different conception of myself."

Instead he prefers to go to his country house in the Dordogne to recharge—to draw and paint and think about nothing. "To find new ideas and to question myself," as he says.

Michel Boyer is a quiet sybarite. He loves to eat and cook. His house, in the heart of France's foie gras country, is surrounded by trees and vineyards.

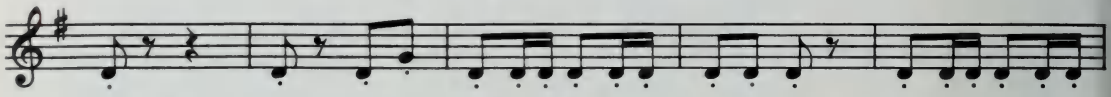
"I make all my preserves and foie gras myself," he says, and he has an excellent cellar of Bordeaux in Paris. "I adore buying wine. In fact, I love everything that makes life agreeable." □

—*Susan Heller Anderson*

Antiques: Music Boxes

The Joyful Sounds of Another Era

TEXT BY Q. DAVID BOWERS



TODAY MUSIC IN THE HOME comes from many sources: radio—both AM and FM—television, stereo equipment and tape recorders. A century ago it was far different. The phonograph had just been invented. Edison envisioned it as a business device for transcription and scoffed at suggestions that it be used for entertainment in the home. Radio and television were, of course, unheard of. Reigning supreme in musical production in the home was the music box, a finely crafted device consisting of a metal cylinder with projecting pins. As the cylinder turned, these pins came into contact with a set of tuned steel teeth, the music comb, which produced a sparkling tune—playing songs like the *William Tell* Overture and *Londonderry Air*.

Today music boxes, except for small toys and novelties, are no longer being made. Those surviving the nineteenth century are highly prized as collectors' items—objects that entertain us with their sparkling melodies as they did our forebears a century or more ago.

Prior to the early nineteenth century, music boxes were the playthings of royalty. In an era before assembly line production and standardized parts, early musical movements, often concealed in the base of a clock or moving figure, were made by hand, one at a time. Such amusing devices often entertained the royal courts of France, Germany, Spain and England.

The years between 1830 and 1860 saw the rise of a generation of music box manufacturers in Switzerland. Such makers as Nicole, Mermod, Lecoultre, Ducommun-Girod and others produced instruments of exquisite craftsmanship. Indeed, these makers often produced beautiful Swiss watches, using similar technology.





These early instruments were, for the most part, enclosed in rather plain wooden cases. Their musical movements were something else, however. With several turns of a crank and the flick of a lever, the air would be filled with delicately arranged airs, a miniature symphony of exquisite brilliance.

Gradually, as the market for these spread all over the world, competition increased. Cabinets were made more ornate, in an effort to broaden the appeal. Particularly elegant models featured interchangeable cylinders. At the conclusion of one musical program the cylinder could be lifted out and replaced with another cylinder. During the late nineteenth century the cylinder music box was modified to include extra features such as tuned bells with strikers in the form of tiny enameled bees or butterflies, a small drum, and even a tiny reed organ.

From 1870 to 1890 there was an active market for musical novelties

The musical notes shown above are part of the *William Tell* Overture by Rossini, arranged by Maxwell Eckstein. ABOVE LEFT: Musical automaton monkey under glass dome; 15" high; circa 1850. The base conceals a musical mechanism. Courtesy, Keith Harding, London. LEFT: Polyphon disc-type music box; 8" discs; circa 1905. The first disc musical box patent was 1885. Courtesy, Keith Harding, London. OPPOSITE: Miniature carousel with small music movement in the base; 6" wide x 9" high; 1977. Tiny lights flicker as five of the colorful horses move up and down to the accompaniment of the music, in this battery-operated modern novelty. Courtesy, Rita Ford, New York.





Mechanical bird in ornate gilded cage with ormolu and enamel trim; 6½" wide x 12" long x 4" deep; circa 1955. This is a reproduction of a similar automaton manufactured in France in the 18th century. Courtesy, Rita Ford, New York.



Swiss cylinder music box of the orchestra type, with engraved brass bells struck by enameled bees, a drum and castanets; 35" wide x 14" long x 9" deep; circa 1880. This box has four interchangeable cylinders, each playing eight tunes. Courtesy, Vicki Glasgow Music Boxes, White Plains, New York.



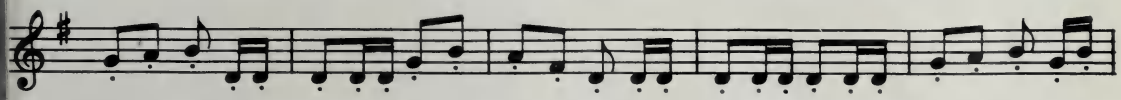
The Writer. An automaton figure, springwork-operated, at a miniature writing desk; 15½" wide x 25" long x 20" deep; circa 1880. Such devices were once amusements, in Victorian times. Courtesy Rita Ford, New York.



Musical automaton; 20" x 19" x 9"; circa 1890. Under a glass dome is a ship tossing to and fro; a small train crossing a bridge; and a marching sentinel. Courtesy, Vicki Glasgow Music Boxes, White Plains, New York.



Six-piece Manivelle Musical Orchestra; 15½" wide x 11" long x 7" deep; circa 1890. Each of the bisque-head dolls, all signed by Heubach, performs on a musical instrument, except for the top center figure, which leads the orchestra. Music accompanies the dolls' movements. Courtesy, Vicki Glasgow, White Plains, New York.



and automata, the latter being automatically operated figures and devices with a musical accompaniment. Some of these were quite ingenious. One popular style, a sorcerer, is a tiny automatic figure dressed as a Turkish magician. As music plays, he performs presto-chango magic on a small felt-covered table in front of him—making dice and small balls disappear and reappear. The magician and his apparatus are no more than eighteen inches high and covered with a glass dome.

Also popular were mechanical birds, complete with real feathers and beaks, which flittered to and fro and twittered, to the accompaniment of a small music box in the base and often with a tiny automatic flute mechanism that produced a realistic chirping sound. And automaton figures in the form of monkeys, often dressed in the regalia of kings and queens, were cherished as popular spoofs on royalty and high society at the time.

Disc-type music boxes ranged from the simple to the very ornate, with some particularly elaborate models featuring mechanisms that changed the discs automatically.

While cylinder and disc-type music boxes achieved a wide appeal, many other types of automatic musical instruments were made during the nineteenth and twentieth centuries. Particularly impressive was the orchestrion, an automatic orchestra containing a piano, organ pipes, orchestra bells, drums and other effects.

By the turn of the the century, many decades later, the orchestrion had become the plaything of America's "Upper 400." William K. Vanderbilt had one orchestrion, made by Welte, in his Fifth Avenue mansion in New York City, another one on his yacht, and another in his summer cottage at Newport, Rhode Island. P.T. Barnum, the famous American circus impresario, owned a Welte, as did Henry Clay Frick, the Mellon family, and many other socially prominent people.

What makes an old-time cylinder

continued on page 134

Remodeling in Texas

Elegance in a Small Compass



INTERIOR DESIGN BY BEAU THERIOT
PHOTOGRAPHY BY SAM S. ADAIR, JR.

BEAU THERIOT designs for comfort. A guide, rather than an arbiter, the thirty-year-old Houston designer encourages the people for whom he works—many, of course, have definite tastes—to play an active role in the selection of furnishings and fabrics.

Such a people-oriented approach requires intense concentration on the owners' needs, instead of "rules" that constrict rather than structure. Mr. Theriot is content to rely on his own judgment of appropriate design.

"I've pointed it out before, but it bears repeating," he says. "I have no use for rules. I believe in myself, and I do what I think is right."

His individuality and sense of confidence can be seen, for example, in the way he has placed several large pieces of furniture in the small rooms of the present home he designed for a Houston family. Within the 240-square-foot living room are two love seats flanking a glass and chrome coffee table, a secretary, a pine console and a towering four-door armoire.

"That's a lot of furniture in a small room, but it's not overpowering," he says. "Through the scaling, the room seems larger, and more important. It



Designer Beau Theriot used overscale and highly visible materials to create the feeling of large opulent home for a 1,850-square-foot Houston residence. OPPOSITE: A James Kearns drawing provides a focal point for the Living Room, while several collections of accessories personalize the vivid atmosphere. Chintz drapery fabric from Clarence House. RIGHT: An elaborately carved Louis XV Living Room console displays feather-bedecked Victorian horn and antique Waterford crystal decanters.

"My term for the design is 'subtle opulence.'"

has more reason for being. The concept is one I used throughout the house, though there is only 1800 square feet of space. Despite its small size, the owner wanted the feeling of a larger home, and by overscaling I was able to achieve that feeling."

Completed in six months, the design was arranged for Carolyn Schulman, divorced and the active mother of a young son. Her needs were varied, yet they can be summed up in one word: versatility. She wanted a home that was inviting and livable; practical for a small child yet suitable for formal entertaining. Perhaps most importantly, she wanted a sense of permanence and privacy—an oasis of quiet.

In addition to her needs, Mrs. Schulman had her preferences—combinations of natural and intense color, textured fabrics, rich woods and fine Persian rugs. All of these Mr. Theriot incorporated into the design.

"The antiques we used don't have to be roped off," says the designer. "You can sit on all the chairs and use all the chests. Mrs. Schulman didn't want to have to hold her breath every time her son walked through a room. The pieces we used are valuable—but not irreplaceable. To the visitor they say, 'Sit here, you can be comfortable. I'm beautiful, but you can't hurt me.'

"The look is reasonably lavish, but



An elaborate 19th-century French mirror restates the Art Déco Waterford chandelier that illuminates the Dining Room; crystal and bronze wall sconces shed additional light. An antique satinwood liquor cabinet and a pair of Chinese Export tobacco-leaf jars rest on the Italian lacquered console





you can't really single out any one piece. My term for the design is 'subtle opulence.' Everything is of good quality, but nothing is overly delicate."

The change in the appearance of the twenty-year-old home has been considerable. When Mr. Theriot began, white woodwork and walls—broken only by aluminum windows—stood above unremarkable white carpeting.

"It was a very average house," the interior designer recalls.

But today much is changed. There is oak parquet flooring that stretches throughout, woodwork aglow with terra-cotta, beiges and browns spiced by dramatic color accents—liseran purple, deep reds and blues, and in the master bedroom a soft aquamarine.

The small and elegant house reflects the designer's considerable attention to detail. His use of toile, Lalique tiebacks and beveled glass add a rich dimension to the rooms. Nor would the design have been complete without the owner's personal touches: collections of crystal inkwells and Imari plates, Chinese figurines, New Guinea art and family photographs.

"These are things Mrs. Schulman loves," Mr. Theriot explains. "She asked me if we could use them, and I said certainly. She's a collector, and a collector is never finished."

Their collaboration, extending

ABOVE LEFT: The lines of Irish Chippendale ribband-back chairs echo the pattern of a Brunschwig & Fils toile fabric on the Dining Room walls. LEFT: An elaborate Georgian chinoiserie lacquered cabinet enriches a corner of the Dining Room. Horsehair chair upholstery from Clarence House.

through five buying trips to the Orient, West Coast, New York and New Orleans, is one of Mr. Theriot's trademarks as an interior designer.

"Our strategy was to shop together and share ideas," he explains. "And we agreed that whatever she bought, I would put in an appropriate place."

The result is a house of surprises—remarkably plain on the outside but surprisingly opulent inside.

"You step through the front door into something rather unexpected," says the designer. "You can walk through the house a dozen times, and each time there is something different that will catch your eye."

In the months since the house was completed, Beau Theriot has gone on to other projects, and so has Mrs. Schulman. Recently she married Houston real estate developer Harold Farb—also a Theriot client—and together they are planning a new home close to the designer's own residence in River Oaks, an area of expansive mansions and manicured lawns.

"I've done his house, and I've done her house—and now I'll get to do their house," says the designer. "I guess you could call it a sort of sequel!" □

—*Jim Kemp*





ABOVE RIGHT: In the Study, an antique Chinese ebony table displays a Thai bronze Buddha head flanked by Oriental porcelains. Blinds by Levolor-Lorentzen. RIGHT AND OPPOSITE: Intense colors and large-scale appointments fill the Guest Room. A sturdy Georgian pine cabinet contrasts with a Chinese *famille verte* garden seat. The antique French cherrywood daybed is covered in Lee/Jofa fabric; Imari plates flank an 18th-century Italian polychrome mirror.



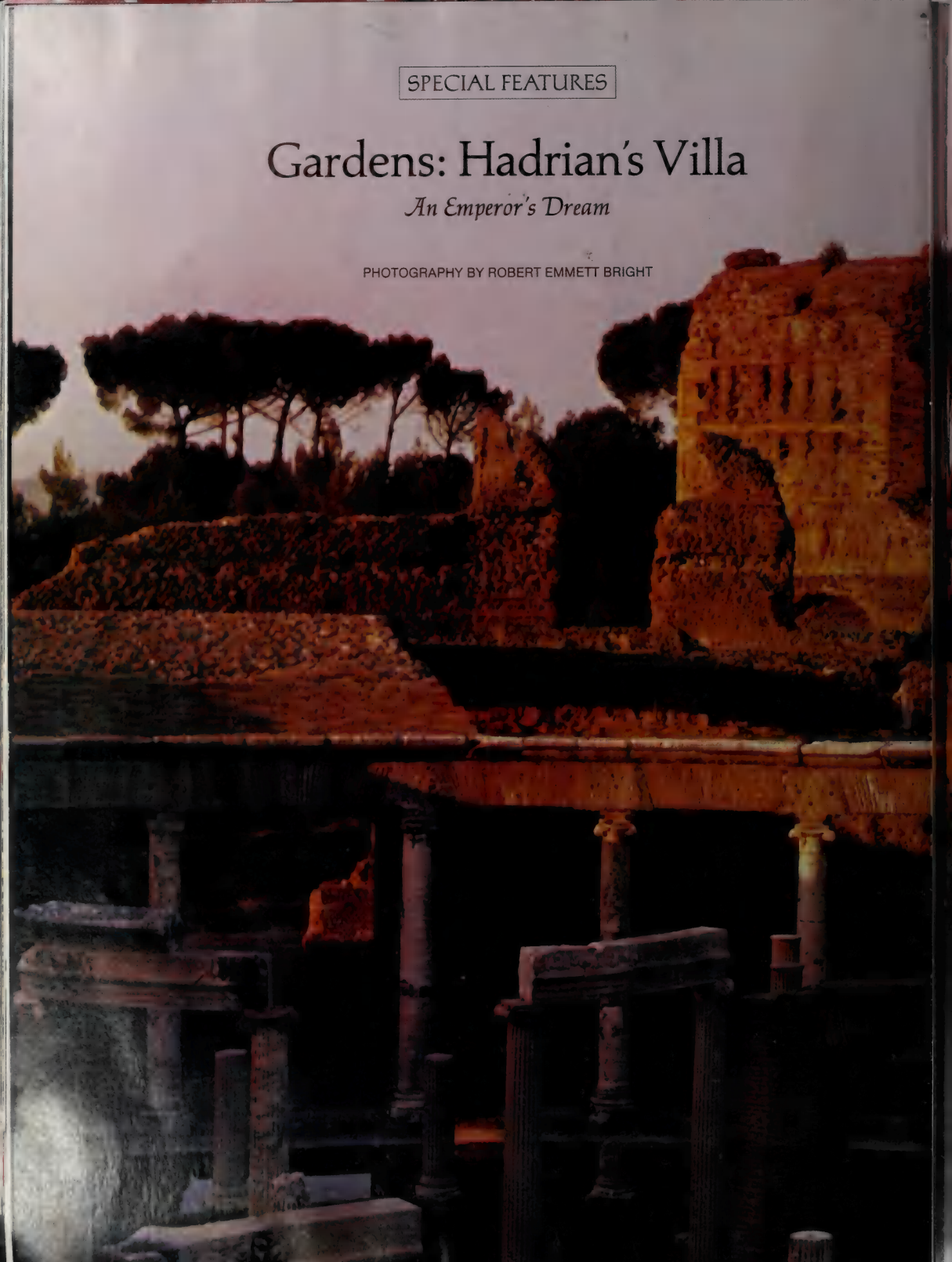
"By overscaling I achieved the feeling of a larger home."

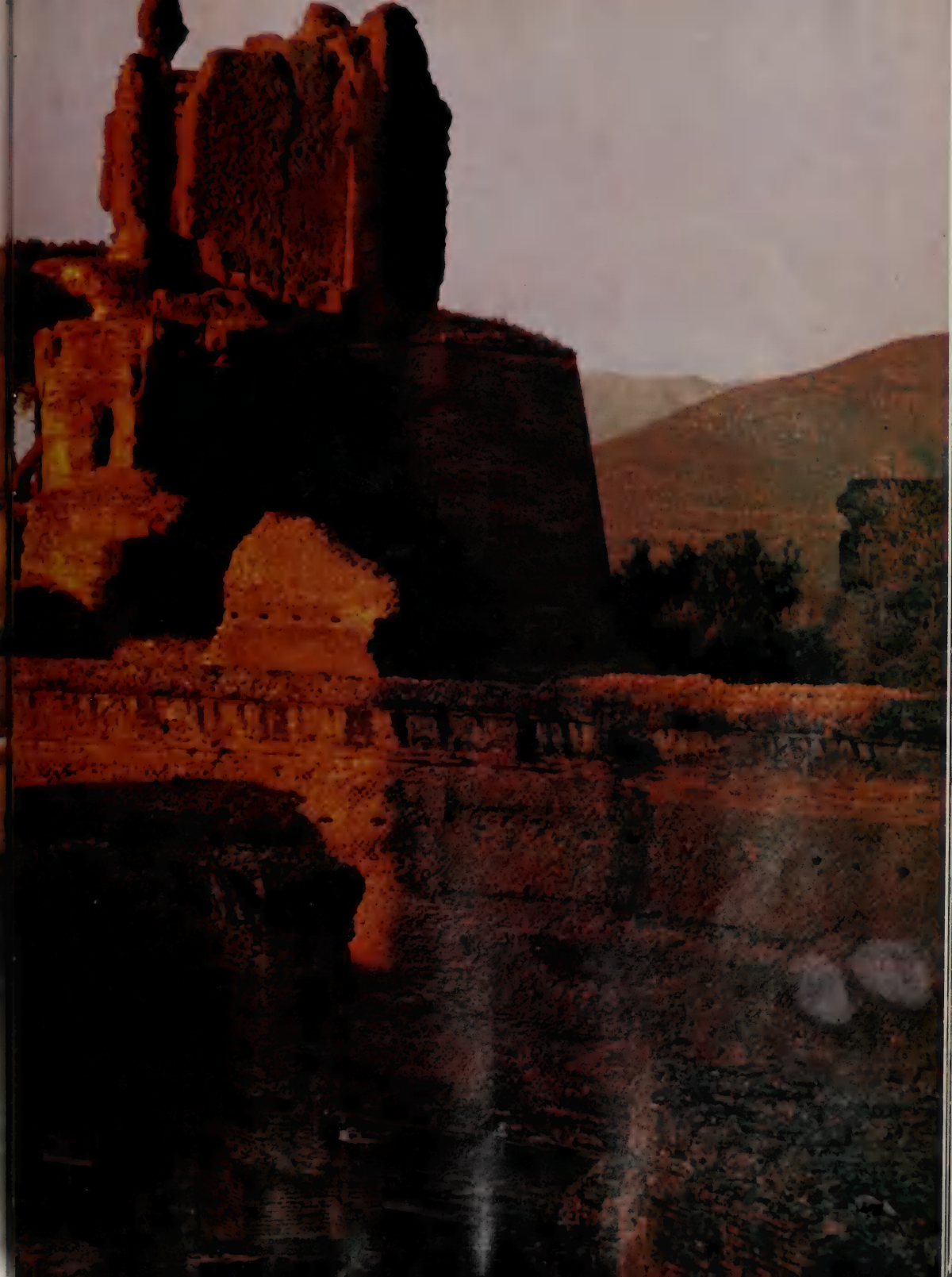
SPECIAL FEATURES

Gardens: Hadrian's Villa

An Emperor's Dream

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT





ALTHOUGH NOW almost completely in ruins, Hadrian's Villa, near Tivoli, brings back provocative images.

Great luxury, perhaps, comes first, and after that, great sophistication. Certainly, high erudition and a genius for planning are apparent. Above all, there is majesty and imagination. None but a highly cultivated sybarite could have conceived of such a fantasy—much less brought it to perfect completion. It was meant to be the fulfillment of a sybarite's dream, and it became his monument.

From an early age this Roman emperor (A.D. 76–138) adopted Athens as his true home. As he became imbued with Greek wisdom and addicted to the Greek way of life, he also adopted the precepts and ideals of the great Athenian architects. He commissioned innumerable statues made from the finest Parian marble by Greek masters. From Athens, too, came the model for that great wall of which only the bare bones now remain.

During his middle age the emperor spent more time abroad than at home. While leading his armies victoriously in Dacia, in Egypt and in Judea, he led the Spartan life of a soldier, and he enjoyed it. But when he had had his fill of wandering, he began to dream about the villa he would build, and in which he would spend his declining years. Always a playboy, he envisioned a life wholly given over to pleasure—surrounded by his friends and his books. Days would be devoted to studious contemplation—nights to feasting and revelry and love.



1

The sun-bronzed ruins of the sybaritic spa Hadrian built, about A.D. 125, as a retreat, still stand majestically near Tivoli. PRECEDING PAGES: Thick high walls of the Maritime Theater enclose a small islet surrounded by a moat and adorned with an Ionic colonnade. THESE PAGES: 1. An olive tree shades what was a nymphaeum. 2. A doorway frames a view of the Imperial Palace. 3. Ionic columns border a courtyard. 4. The mosaic floor of the Hospitalia, a guest wing, is remarkably preserved. 5. A cryptoporticus, or gallery, leads to the Vale of Tempe.



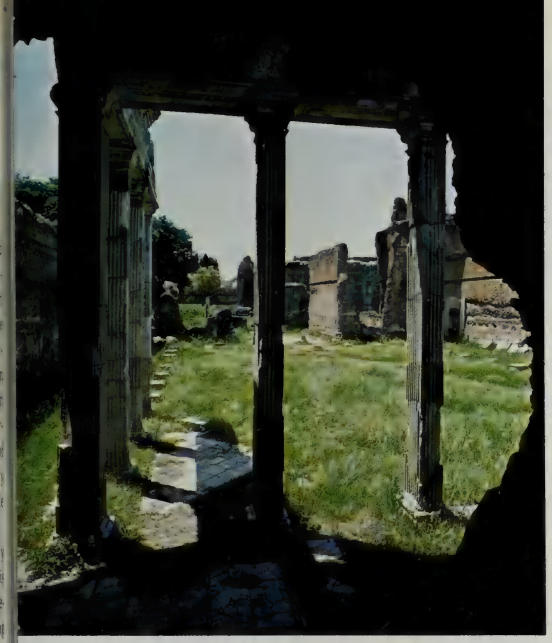
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But Hadrian was denied his wish. First, there was the mysterious and untimely death of his beloved Antinoüs, the handsome youth from Bithynia: the new Apollo, whom he deified later and whose statues bedecked every temple in Rome. Then the emperor himself was struck down by a fatal illness and died, in his sixty-third year. During the last few years of his life the villa was never entirely completed, and he spent very little time there, in any case.

The villa, of course, took many years to build—about twenty-one, it is thought. Even before construction began, its creator, while he was reigning and soldiering, was delving into the ancient arts of the East for inspiration. Although a well-trained man of government and a gifted ruler worshiped by half the world, he was also an architect manqué. But his choice of a building site has puzzled many.

Why should he have chosen a rather banal landscape tucked at the foot of the Sabine hills, when he could have built anywhere? No one knows, although several theories have been advanced. Could it have been that, as the object of so much worship, he preferred to leave the mountaintops to lesser men? If so, then why not construct beside the sea? From choice, he always summered at Baiae in a borrowed villa. Whatever his reasons for choosing the rather drab landscape of Tibur, he must have felt strongly drawn to it. And that was enough.

Picture the walls
as they once were: faced with marble, and
gleaming with color and gold.





4



Today the villa, long since bereft of its grandeur, owes much of its charm to its trees. Lofty pines, looking like great umbrellas, spread their dappled shade across the grass. Immensely tall black cypresses, with great thick trunks, stand like sentinels, pointing to the sky. The gnarled and twisted olive trees as old as time—scattered at random throughout the grounds—are the leitmotiv of the composition.

Trees, however, did not enter into Hadrian's own scheme. They would have seemed too commonplace. The palaces, libraries, baths and other buildings—now separated from each other by fields—were originally linked by a series of endlessly varied terraces, walls and colonnades. Picture the stark and barren brick walls as they once were: faced with marble and gleaming with color and with gold. Beneath the whole complex there was an elaborate network of underground corridors, through which slaves passed silently from building to building.

In every part of the villa water plays an important role. It lies flat and motionless in pools, mirroring the statues and columns at the pools' edges. It cascades from overhanging rocks into large basins of basalt, marble and porphyry, and from the mouths of marble masks. There was a swimming pool and a fish pond, as well as several *ninfea*, one of which was enormous. There were fountains, of course, and then the marvelous baths—one large and one small, each with its perfect succession of *caldarium*, *tepidarium* and *frigidarium*. In Hadrian's day there was also a kind of sauna heated by the sun.





ABOVE: The great wall called the *Pecile* was once faced with marble, painted and gilded. Inspired by the Greeks, Hadrian adopted the principles of Athenian architects. BELOW AND OPPOSITE ABOVE: A colonnade and classical statuary border the Canopus, a long pool designed and named after a similar setting beside the Nile. Statues and caryatids are copies of Greek 2nd-century originals. In the background is Hadrian's re-creation of the Temple of Serapis. OPPOSITE BELOW: What must have been the ultimate in summer palaces remains an enigmatic paean to pleasure.

The Canopus was something else entirely. It was named after Canopus, the pilot of Menelaus's ship, who, on his return to Alexandria from Troy, died and was buried in the city of Canopus beside the Nile. Devotees met there to worship at the Temple of Serapis and to consult the oracle. It was a lovely place where fey and licentious festivities were held. The banks of the canal leading to the sanctuary were bordered with gardens containing little temples and villas, and brightly colored ships crowded the canal. Hadrian, in recreating Canopus, hollowed out a whole valley, and dug a long, narrow pool in its center. Around its edge he placed columns and statues. They are no longer there, but, along with many of the villa's treasures, are now in the Vatican Museum. At the south end of the pool stands the reproduction of the Temple of Serapis, consisting of an ample hemicycle like a *ninfeum*. The great calotte was once covered with black and white mosaics, and the huge niches in the hemispherical curve contained more statues. One of Piranesi's engravings shows how rich—even in an abandoned state—the monument still was at the end of the eighteenth century.

The villa, even today, is nearly inexhaustible, and there are endless echoes of history. These give vent to much conjecture—and lead the curious to imagine, to invent and to inquire. □

—Helen Barnes

Water lies flat
and motionless in pools, mirroring
statues and columns.







ARCHITECTURAL DIGEST VISITS:

The Empress of Iran

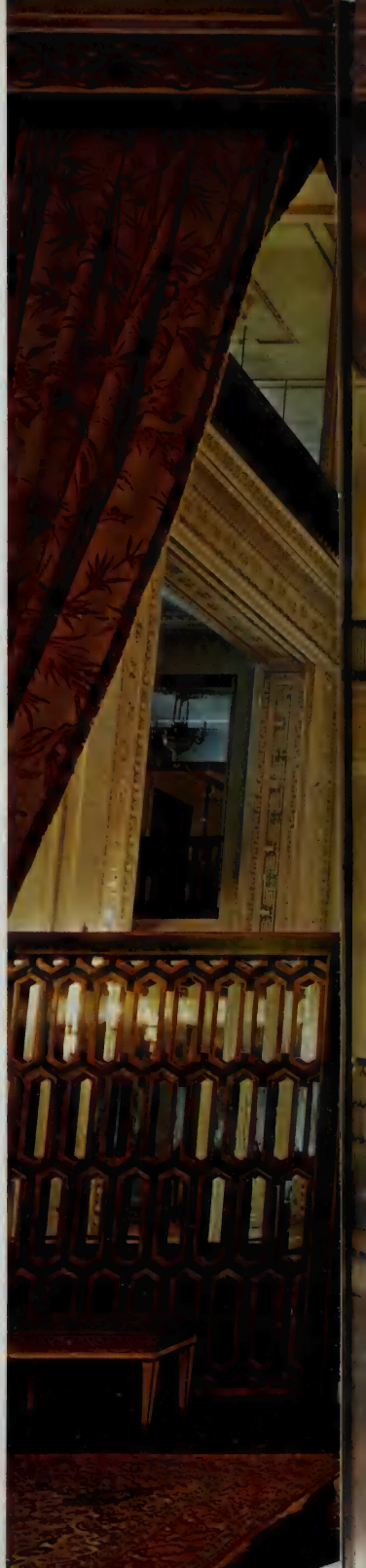
PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY PHILIPPE JULLIAN

IT IS perhaps surprising that Tehran itself does not display more of the legendary splendors of ancient Persia. There is little in the city to compare with the ruins of Persepolis or the mosques of Isfahan or the gardens of Shiraz. On the other hand, the capital—with its bustling motor traffic and tall buildings—is a dramatic symbol of the prosperity of modern Iran.

On the slopes of a high mountain dominating the city is the fashionable residential district of Tehran, with its great avenues of plane trees, its impressive houses and luxurious hotels. One of the avenues leads to the imperial palace itself, almost entirely hidden behind a mass of trees. Originally the palace had been no more than a kind of pavilion, built in the nineteenth century by a former ruler who wished to relax some distance from the Golestan Palace in the center of the city. Today the Golestan Palace is still the official seat of government, and formal ceremonies are conducted in its immense reception rooms.

Some ten years ago, however, an entirely new palace—the Niavaran Palace—was built in the gardens surrounding the antique pavilion. Because of its location, the old palace had been called Djahan Nama, or "Window Over the World." At the beginning, the modern palace was used almost exclusively to house

ABOVE: The strong contemporary lines of the Niavaran Palace offer an impressive architectural vista. The ten-year-old structure has become both the seat of government and the private residence of the Shah and Shahbanou of Iran. OPPOSITE: The great scale of the formal Entrance Hall is modified by a gallery, patterned screens, and Persian rugs that create islands for seating arrangements.













LEFT: The sheen of damask and silk pervades the internationally flavored Grand Salon. The paneling is French in conception; the furniture is also French. Lighted vitrines display Persian papier-mâché and artifacts in pottery and gold. The painting at left is by Marie Laurencin; to the right of the fireplace is a small work by Utrillo. TOP AND ABOVE: Mosaic mirrorwork on the ceiling, illuminated by Russian crystal chandeliers, characterizes the State Dining Room. Long mahogany tables are surrounded by brocade-upholstered chairs; mahogany serving tables hold bronze doré and crystal hurricane candelabra.





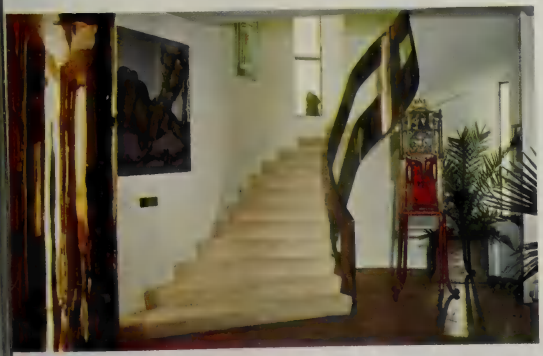


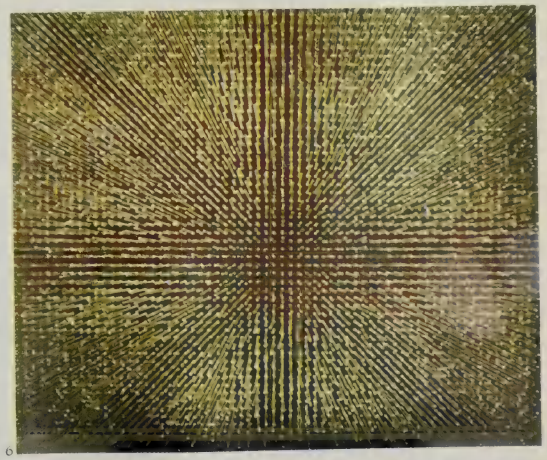
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4







6

Empress Farah's private Library is a huge galleried room adroitly divided by contemporary furniture and personalized by books, art and sculpture. OPPOSITE: A lighted glass ceiling panel and a 19th-century Heriz rug define the central seating area. Qajar painting on mirrored chimneypiece; César sculpture in left foreground. 1. Upper level niches contain artifacts and ancient manuscripts. 2. Painting by Yektai; sculpture from the Ivory Coast. 3. Metal sculpture by Pomodoro. 4. Corner assemblage includes a bronze bust of the Shah and a Tanavoli metal sculpture, a Desoto painting and a Gandhara Buddha head on a Giacometti table. 5. Painting by Mohasses. 6. Detail of the lighted ceiling.





guests of Their Imperial Majesties. But the atmosphere was so marvelously agreeable that the Shah decided to make it his own residence.

In constructing the new palace the architect, Aziz Farmanfarma'ian, cleverly succeeded in reconciling traditional elements—long columned verandahs and ceramic tiles, for example—with the thrust of contemporary design. The result is that architectural lines are simple, and space is treated most generously.

The same clean lines are to be found in the terraced gardens leading from the palace gates. Stone alternates with grass, the whole one vast mosaic bordered by magnificent rose beds. There are many shallow pools and terraced walls decorated with painted faïence—the panorama calling to mind those marvelous gardens designed by the ancient Persian emperors on the outskirts of Delhi. The Niavaran Palace serves two distinct and—on the surface—apparently contradictory, purposes. It is both a seat of government and a private residence, and the architecture itself has created harmony between these opposing elements.

Even on the front steps, between the thick columns of the entrance, a certain informality is apparent. Here an ancient pug, there a superb Great Dane and a pair of pearl gray poodles. Inside, however, is a palatial entrance hall with a gallery above, an Eastern version of the Roman atrium of old. The reception rooms of the palace open into this vast hall, sufficiently formal when valets in dark violet vests, majordomos in elaborate dress and military men in full uniform pass by. The reception rooms are richly furnished in a conventional French manner, the atmosphere reminiscent of some enormous European embassy. But contradictions abound.

ABOVE LEFT: Arrangements of embroidered benevolent talismans and family photographs lend special significance to an upper level area of the Empress's private Library. Abundant light enhances the colorful Paul Jenkins painting on an easel. LEFT: Small parties and theatrical performances are held in the private Cinema, which also serves as a passageway between the official and private areas of the palace. The columnar sculpture is by Tanavoli, the large painting by Saidi.

"From time to time I move everything around."
— Empress Farah





The grand salon itself overlooks the garden through a bay window, and a bronze doré sculpture by Henry Moore on the terrace suggests that the palace contains much that is far more original than repetitious Louis XV furniture or heavy damask curtains. There are paintings by Marie Laurencin, Sisley, Utrillo and Boudin. Perhaps even more interesting and personal are the collections of archaeological artifacts displayed in vitrines—lovely ceramics and antique jewelry. Their Imperial Majesties have followed with constant interest the excavations that yearly bring forth from the Iranian soil—where so many ancient civilizations have flourished—remarkable treasures: gold work from the time of Darius and pottery that dates back to the beginnings of Islam.

Across the hall from the salon is the state dining room, an immense area lighted by a series of Empire chandeliers of Russian origin and hung with two Gobelin tapestries from the era of Louis XV. Gleaming mahogany tables seem to stretch endlessly, and chairs are covered in brocade. Here and there gleam large pieces of silver, crystal pendants, bronze doré candelabra—and the ceiling itself is mirrored. On the evening of a formal party the room glitters with lovely women in their jewelry, generals and ambassadors heavy with gold braid.

Few things are as characteristic of the Westernization of Iran as the Niavaran Palace. Until the time when it was built it had been the custom to put a few European rooms in an entirely Eastern context. All that changed, with the construction of the Niavaran Palace. The dining room Their Imperial Majesties use regularly is relatively small and simple. From the windows on one side, only the rose-planted terraces can be seen, leading down to the city; and on the other side, rugged mountains appear over the treetops.

ABOVE LEFT: The Empress Farah speaks with knowing enthusiasm of the works of art that form her extensive collection. ABOVE RIGHT: The Empress gives audiences in her official Office, a traditionally appointed area. Backdropped by a 17th-century French tapestry presented by General Charles de Gaulle, she receives visitors at a French *bureau plat* adorned with personal photographs.

The only sounds are the plashing of fountains and the singing of birds.

On the floor above the dining room is the official office of the Empress, where she is in the habit of giving audiences. The hall leading to it—arranged by Mercier Frères very much in the French style, though filled with Chinese objects—is hung with portraits by Vidal-Quadras of Her Imperial Majesty and her children.

Often, after conferences, the Empress walks through an English-style smoking room and then through a private cinema that serves as the passageway between the official part of the palace and its private apartments.

Beyond the cinema is the personal library of the Empress, and this is a room that reflects her own taste in the most personal way possible. There is a gallery overhead, and both levels are illuminated by large bay windows. There is a fireplace covered with mirrors reflecting the sky and the gardens and the lovely objects filling the room.

It is another world. Naturally protocol is still honored, but there is the charming addition of personal taste and imagination. All the world knows that the Empress Farah is a lovely woman, but photographs alone do justice neither to her extraordinary gray eyes nor to her appealing personality. She speaks French perfectly and is a great admirer of French literature, the work of André Malraux in particular.

But she is interested in far more than French literature. The books and the multitude of objects in the library attest to her interest in many different cultures and many different eras. The shelves hold books on contemporary painting as well as archaeology.

To a great extent the library was decorated by the architect Aziz Farmanfarmai'an and Charles Sevigny, an American interior designer who has lived in Paris for many years. Mr. Sevigny has been very skillful in adapting indigenous forms to contemporary décor. For example, a good many of the fabrics chosen by the Empress were made locally, although the furniture itself comes from Paris. The Shah gave her complete freedom, and he did not even go into the library until it was entirely finished. Now he is every bit as pleased with it as she is.

In the Empress Farah's library a place of prominence has been given to a work by the Iranian artist Parviz Tanavoli. In copper, the sculpture is a curious one, representing the Arabic character that is used to symbolize the concept of nothingness.

"But it is by no means a negative

continued on page 138



The official Office of the Shah is appropriately vast and splendid. Located in the old Djahan Nama palace, the room's 19th-century mosaic mirrorwork walls shimmer as they refract the light from crystal chandeliers. Important Persian rugs underlie French-style furnishings.





An Artist at Work in Manhattan

Zita Davisson's Home and Studio

PHOTOGRAPHY BY RICHARD CHAMPION



ONE OF THE SUBTLER pleasures of Manhattan is the delicacy, even the discretion, of its townhouse architecture. While there are exceptions, the typical façade avoids all flamboyance. A bland—sometimes grand but never theatrical—street front presents itself without fanfare to the passing eye.

Interiors, however, are another story. The chances are often good that a neo-Georgian front will mask a Bauhaus interior, or some sleek glass skin prove to be simply a foil for a riot of decorative excess. So there can be absolutely no preconceived notions about artist Zita Davisson's East Side

LEFT: Commodious traditional furnishings promote a warm, country-house atmosphere in portraitist Zita Davisson's Manhattan townhouse Living Room. Generous scale, authentic woodwork and a huge leaded window draped in Boussac fabric provide the framework. Paintings by Emile Nolde and Georges Rouault. The Louis XVI chaise longue is signed by Lelarge. Upholstery fabrics by Brunschwig & Fils. ABOVE: The artist works on Rudolf Nureyev's portrait in an all-white Studio that offers no distractions.

townhouse. The façade, a late-Victorian idea of Italian good manners, does not suggest any surprise within.

Even the entrance hall holds no surprises, but as it unfolds into the vastness of the living room, something unusual and different is evident.

"Isn't it amazing?" says Zita Davisson, her enthusiasm undiminished by the number of times she must have witnessed the effect. The lavish scale of the living room is a tour de force even by the usual Manhattan standards of conceal-and-reveal.

The living room, a slightly reduced replica of an Elizabethan great hall, contains a good deal of authentic woodwork, including the beamed ceiling and floors, and also a vast and opulently leaded window that faces a



"I planned the room as a series of large gestures," says Zita Davisson, referring to a 17th-century Flemish tapestry and a pair of George II mirrors on a Living Room wall. The tables, which are made from Ch'ien Lung lacquered panels, rest on a Chinese rug; the Buddha figures on the tapestry-draped tables are 19th-century Siamese.

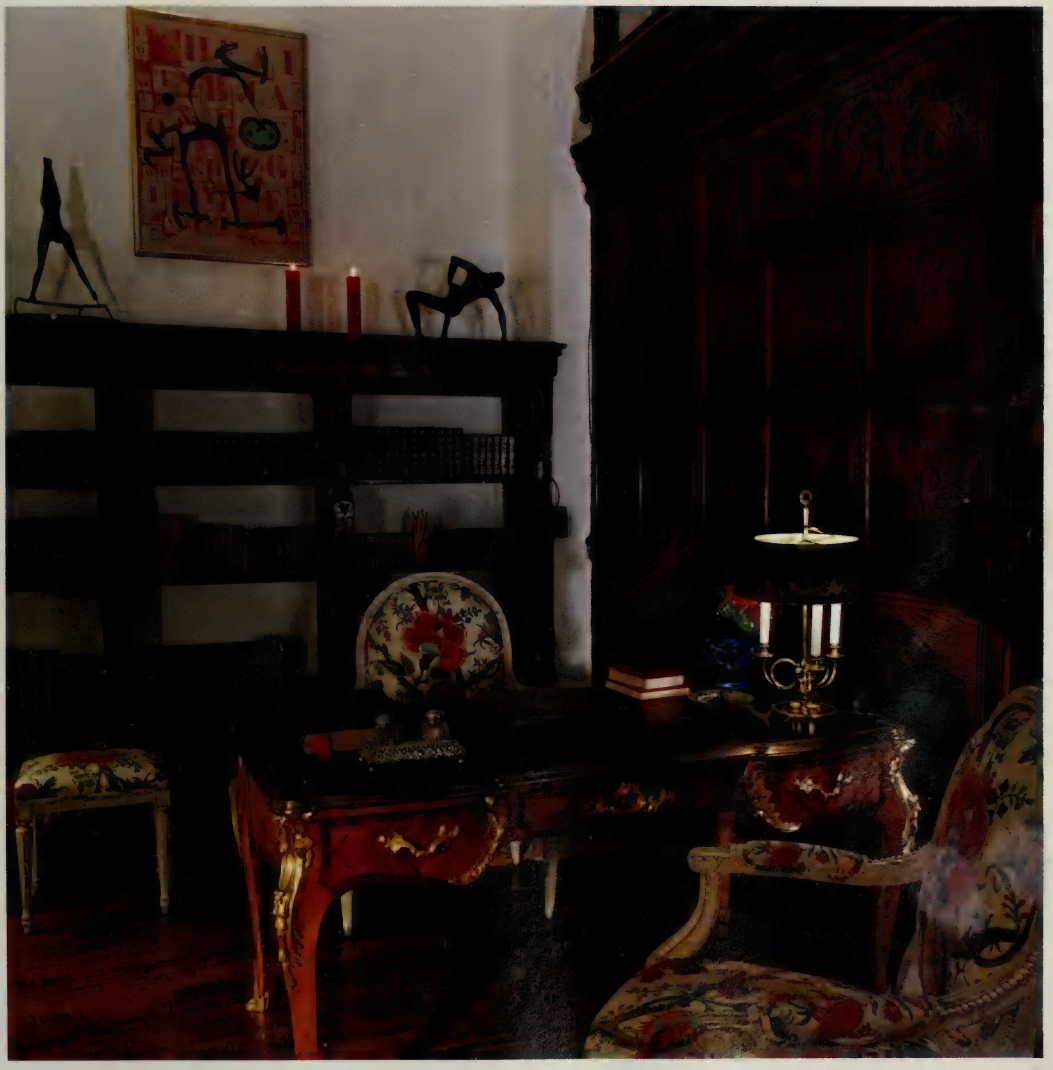
diminutive and charming garden.

"It's a pastiche, of course," says the artist, who is married to Mr. Edgar Stern. And she mentions the fact that the Marquis de Cuevas brought over the beams and other details from a foraging trip to England in the 1930s. However, since he had a number of other things on his mind at the time—and having purchased bits and pieces of several different houses—the exact provenance of this particular ensemble had been lost in time.

She herself is something of a connoisseur of townhouses. "This is my third, don't you know, and I really feel that I'm here to stay. I tell friends that they'll have to demolish the neighborhood to get me out!"

She is a portrait painter, with clients

Another area of the Living Room accommodates a Louis XV ormolu-mounted tulipwood *bureau plat* attended by two chairs. Woodwork brought from England, adorned by 17th-century Russian icons, adds a rich depth. To the left of the Joan Miró lithograph is a sculpture by Reg Butler; to the right is a figure by Karl-Heinz Krause.



ranging through the worlds of the arts and society. Her studies include Gloria Vanderbilt and Rudolf Nureyev, for example, as well as the princely family of Monaco. In accordance with her visual talents, the artist has usually preferred to work out her own designs for living. But in this third venture, the scale of the Elizabethan living room proved to be daunting, and she contacted New York designer Tom Britt.

"Many of my friends live in Britt interiors," she says, "and I had heard good things about him. I thought he might be the ideal person to consult about the large living room, and perhaps help me in some of the other rooms. And Tom is so understanding. He isn't at all crushed if you have to say you really don't like something.



A draped table in the Living Room, surrounded by Louis XV-style chairs, becomes the vivid setting for an intimate candlelight dinner. Several floral motifs complement each other: delicate French faïence plates, an exotic cotton print fabric, and the fresh and natural vitality of red roses and potted plants.

"Scale was the consideration here, and I guess I really wanted the place to look something like a château—but in a relaxed sort of way. That's the key to everything Tom does. It's always throwaway, very casual—and obviously *very* carefully calculated!

"In the end there were some incredible and even audacious things we did to get the proper effect. Take that extraordinarily convincing chandelier, for example, which looks as if it had been *torn* from a palace ceiling. I blush to tell you that the chandelier is actually from a movie theater!"

The other rooms, mostly arranged by Zita Davisson, have been assembled as artfully as brightly colored dreams. The upstairs study is a mirage of blue—with Moorish and Chinese

Several geometrically patterned prints in the same monochromatic color scheme harmonize in the Study. Above the fireplace is a portrait by Zita Davisson of her daughter Lacy; the artist also designed the frame. In the foreground is an antique Chinese tea caddy. Chair, sofa and pillow fabrics by Brunschwig & Fils.



Two aspects of the Bellroom illustrate its acknowledgment of the patterns and materials of Art Déco, done in lustrous fabrics and sleek surfaces. Art Déco figures flank a Venetian mirror resting against the mirrored fireplace wall; bronze gazelle in the foreground below is by Self Weidl. The chrome headboard dates from the thirties. Carpet by Stark.

and Brazilian accents—while the artist's bedroom is almost the last word on the possibilities and combinations of tones in the peach family.

"Come into my studio," says the artist, "because obviously, in many ways this is the most important room."

The room is square and white-walled and filled with a soft, pewter light seeping down from a glass skylight, installed by the artist herself.

"This is where I do my work," she says, "so I really haven't used any color in here. It's all in the sitter, his or her clothes, the props. You know, even if I'm working in the studio, I like my sitter to bring some wonderful familiar thing from home. A pretty vase, perhaps; something intensely personal. Anyway, a neutral background



allows me to bring out the tones in the sitter's clothes. To judge color, it is necessary for me to isolate it."

Paradoxically, the studio is one of the most satisfying rooms in this unexpected townhouse, and certainly the one closest to the reality of the artist's life. It is the creative heart.

"Of course it *is* a busy life," she says. "The moment I finish some work here, I have to get ready to fly back to Europe. And then I have an exhibition here in New York to prepare for. There's always something."

The townhouse, with its idiosyncratic blend of the personal and the grandiloquent, is a perfect expression of the philosophy that lies behind the work of Zita Davisson herself. □

—*David Halliday*

The rooms have been assembled as artfully as brightly colored dreams.






The Collectors:
Michael Taylor
in San Francisco

INTERIOR DESIGN BY MICHAEL TAYLOR
PHOTOGRAPHY BY RUSSELL MACMASTERS



PRECEDING PAGES: A striking arrangement of antiquities—some natural, others highly civilized—rests on the Entrance Hall terra-cotta floor tiles of designer Michael Taylor's San Francisco cliff-top home/office overlooking the Pacific. The natural formations are stone geodes; the marble torso, busts and capital fragment date from the Roman Empire. ABOVE: A refined Sung Dynasty deer painting on silk is mounted purposefully on a simplified burlap-upholstered Entrance Hall wall. A herculean caryatid stands nearby. RIGHT (AND COVER): The luxurious Living Room typifies the harmonious interplay of a wide range of civilizations and periods, textures and surfaces, which distinguishes the designer's work. The graceful lines of the Régence mantel are reiterated by a Louis XV *bureau plat*. Other appointments include a Louis XIV mirror, Jean-Michel Frank granite table, and Genoese crystal chandelier.

FROM ALMOST every window there is a view of the constant and ever-changing sea. High on a cliff near San Francisco's Presidio, the combined studio and office and home of interior designer Michael Taylor enjoys a rare and poetic location. With the Pacific Ocean on the left and the Golden Gate Bridge on the right, the view is unparalleled—limitless, generous, unpredictable.

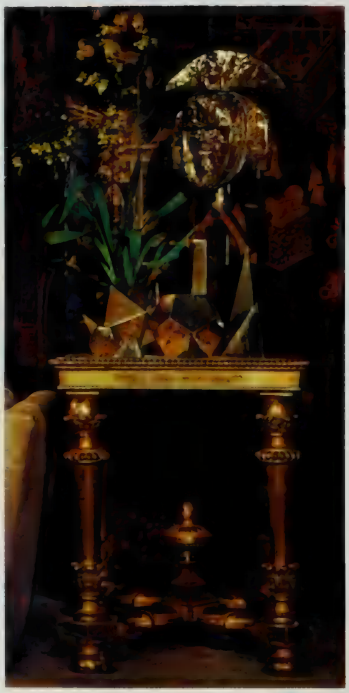
Appropriately enough, *limitless* and *generous* and *unpredictable* are words that might well be applied to Michael Taylor himself—to his personality and to his work and to his collections of art and antiques and natural objects.

The collection as a whole is extravagantly eclectic, ranging with abandon from Roman torsos to Jean-Michel Frank furniture; from Régence to Contemporary, from ammonites of the Mesozoic Age to Byzantine mosaics.

"I've acquired some of these things over a period of thirty years," says Mr.









Taylor. "I change them around often, and many move on to the people for whom I design—or I have copies made. Nothing is a prop, and nothing is here simply for effect or acquisition.

"I live with these beautiful things almost temporarily, and I regard myself as a custodian, more than anything else. This is my design laboratory, if you will, a place where I can study forms and effects and combinations. It's essential for me, not merely to live with beautiful things, but to perfect my own approach to interior design. I wouldn't describe myself as a collector so much as a student of line and form and harmony.

"That's the reason there are so many different styles and periods represented here. So much that is man-made, so much that is natural and organic. You know, when I began my career, it was essential for a decorator to be familiar with every period and

Several Living Room views focus closely on details of the unusual assemblage of objects and furnishings. TOP LEFT: An 18th-century Roman marble-inlaid giltwood table supports an opalescent ammonite, an African figure and a pair of Chinese mother-of-pearl snuff boxes shaped like geese. ABOVE LEFT: Geometric brass forms by Anthony Redmile rest on the one-piece agate top of a Louis XIII giltwood table. ABOVE RIGHT: A muted Flemish tapestry backdrops a Louis XV marble-topped commode and an 18th-century giltwood chair. The clock is Dutch Louis XV. OPPOSITE: A generous floral spray echoes the brightly colored sofa fabric. An Avedisian painting is mounted on the Louis XV oak cabinet.



with every style, to satisfy all moods and all tastes. My own approach is still flexible, changing with each project."

Not surprisingly, his own passion for collecting began at the age of eight, when he was bringing home living plants and unusual rocks, some of which he still has. By the age of ten he was already exploring antiques shops, the expeditions undertaken with a favorite grandmother. As he grew older, it was almost inevitable that his career would lie in the decorative arts.

He soon settled into the field of interior design. He owned a succession of showrooms and antiques shops and before long his reputation and clientele were international. Many of the ideas of this California-born designer have been seminal ones, influencing other decorators and well in advance of the era in which they were conceived. He was, for example, one of the first interior designers to bring plants indoors, to use slate floors extensively and to understand the relevance of large-scale furniture even in the smallest areas. Today, on projects that take him all over the United States and Europe, he is inclined to move in a contemporary direction.

"Basically I believe in the freedom of space," he explains. "And at the moment I generally recommend that the people for whom I design invest in contemporary art. The fact is that today superior antiques are scarce, if not impossible to find. And they have become fantastically expensive. I'd far rather see the people I work for in an effective contemporary setting, than surrounded by inferior antiques. I love beautiful things, but I hate pretension."

As a consequence, his own collections are remarkably out of the ordinary, selected with a careful eye for line and form and style. Given a choice, he prefers the unusual—indeed, the unique. Whenever possible, for example, he is inclined to choose Irish, rather than English, silver; Portuguese, rather than Spanish, furniture; a French-style period piece made in Denmark—everything the best of its kind, but simply off the beaten path.

This talent for innovation and reinterpretation, and his ability to mix apparently clashing styles, are the hallmarks of Michael Taylor's talent.

"These effects are nothing I do in the interests of startling anybody," explains the designer. "It's simply that I like to take the unexpected course, to find a harmony not immediately obvious to the untrained eye."

With the sound of the ocean below and the ships passing in and out of San Francisco Harbor, the very location of Michael Taylor's house and office symbolizes the eloquent way he continually succeeds in reconciling artifice and nature. Contrast exists, as well as a compelling unity. The living room itself—with its crystal chandeliers, its lacquer and gleaming French furniture, its plants and fragments of stone—is paradoxically at one with the sea beyond. The same is as true of the bedroom, where a splendid and elaborate four-poster bed from the Lopez-Willshaw collection in Paris



A Country French iron and rock crystal chandelier and low antique vermeil candlesticks illuminate the many rich surfaces brought together in the Dining Room. ABOVE: A 15th-century Italian olivewood credenza stretches beneath the 17th-century Roman overdoor panel, while ammonites and large Etruscan jars serve as adornments. Leather-upholstered Irish Louis XIII chairs surround the 19th-century English Regency-design table, which was executed in Italy. OPPOSITE: An effective stone-upon-stone relationship is achieved. Marble, jade and jasper table garniture rest on the inlaid-stone top. Sunflowers in a straw basket offer ingenuous contrast to the elegant George I silver service plates.



"Nothing is a prop, and nothing is here simply for effect."

The collection as a whole is extravagantly eclectic.



Umbrellas of fishtail palms and a Yosemite slate floor, hallmarks of the designer, add organic life and natural shape to the cosmopolitan tranquillity of the Master Bedroom. ABOVE: Clear ocean light washes over an arrangement of Etruscan and pre-Columbian artifacts on a thick rustic table attended by a finely carved and gessoed Louis XV chair. The unusual wall brackets, English giltwood mirror and Italian commode are all 18th-century. OPPOSITE: An elaborately carved and gilded 17th-century Spanish bed and an 18th-century English twig-motif table are impressive man-made elements of the design. A Matisse drawing and an 18th-century still life coexist above a Dutch lacquered commode.

is part of the beauty outside, only the thickness of glass away.

However, it is in Michael Taylor's office that the harmony of house and sea appears most dramatically. The area is far more contemporary in feeling than the rest of the house, and it abounds with unexpected natural objects: huge Mexican geodes on the slate floor, the desk itself a slab of antique French wood on stone pedestals; ammonites—the fossilized remains of giant snails, millions of years old—scattered here and there; a woven Philippine basket of enormous size; a number of plants; driftwood, rocks.

The house and its collections are in constant flux and movement, as is the sea below. In fact, Mr. Taylor has just now started to redesign the entrance to the house itself. A huge flat stone, brought in by crane, serves as the bottom step of the entrance stairs. Others will follow, natural objects to



harmonize with the cornucopia of artifacts in the house itself. Soon, things no doubt will be moved again.

The one constant, however, is Michael Taylor's own vision and perception of relationships, his exact eye for the purity of line and proportion.

"I really think it all came from my grandmother," he says. "When I was very young, she made me aware, not only of furniture and antiques, but of the beauty of nature itself. She taught me why we react to a fine line—whether in a piece of furniture or in a flower. I've never forgotten." □

—Sam Burchell

ABOVE AND OPPOSITE: On the lower-level Office floor, a Byzantine mosaic and an 18th-century grain thresher share wall space with mottled Mexican cactus poles. A 19th-century elk-horn chair serves the massive 17th-century French hunt table. Wicker and white duck, Peruvian baskets and stone formations amplify the natural look. RIGHT: Terra-cotta river-god of the Nile enjoys a coastline view.









SPECIAL FEATURES

Architecture: Aurelio Martinez Flores

ARCHITECTURE BY AURELIO MARTINEZ FLORES
PHOTOGRAPHY BY DULCE CARNEIRO



A BUILDING is defined ultimately by the kinds of human needs it satisfies. So it is appropriate that Aurelio Martinez Flores should begin a conversation about a beach house he recently designed in Guarujá, Brazil, with the narrative of a pleasant sensory experience.

"Imagine a hot, sunny day," he says. "You arrive from the beach at noon for lunch, and you are longing for shelter—for shade. You enter a long cool corridor. There is light pouring down at the end of it. You come to a courtyard. A final blaze of sunshine, a white door, and then the living room. You are enclosed, soothed, embraced by the architecture."

The house is powerful. It is set with calm authority in the chaotic visual context of a booming Brazilian resort town. Outwardly, however, it is neutral—two white horizontal planes superimposed one on the other. This careful blankness is almost a rebuke to the

ABOVE: White horizontal planes cut across the blue Brazilian sky. They comprise the façade of a 9,000-square-foot weekend beach house at the resort town of Guarujá, designed for Senhor and Senhora José Zaragoza by the Mexican architect Aurelio Martinez Flores. LEFT: A long cool Entrance Corridor that leads to a patio demonstrates the strong simplified design.





surrounding cacophony of architectural styles.

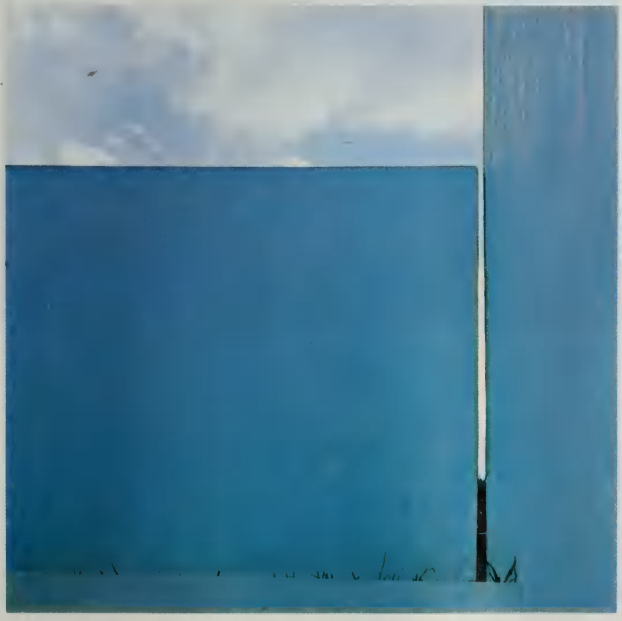
Aurelio Martinez Flores has great personal elegance and fastidiousness, and he speaks in gentle, precise English. It is obvious that the house he built for his friends Senhor and Senhora Zaragoza is more than just a brilliant composition in white. It was also a labor of love.

"I don't think I could create a work for someone with whom I do not have a rapport," says the architect. "José Zaragoza and I share a taste, an aesthetic, that made the experience of designing and building this house a great joy."

The architect is Mexican, and it is the Spanish heritage, which he shares with Senhor Zaragoza, that has given the house its basic form: "Not that this is a contradiction for Brazil. After all, Portugal is the mother culture of this country, sharing many heritages with Spain—the chief of which is the long period of Arab rule." This influence is acknowledged in the shaping

PRECEDING PAGES: Terraces on different levels of the second story master suite variegate the exterior geometry with an interplay of sharp clean lines. ABOVE: Stones in the sun-baked Patio came from old São Paulo streets. The front door bears the only decorative motif, a Tree of Life relief. OPPOSITE: Angles and apertures create bold dramatic effects from the brilliant light.





Cubism and the early houses of Le Corbusier are echoed in the sharp interplay of planes.



of the house around a courtyard, as well as in the purity of its forms. At the same time, the architecture is completely contemporary. It is a house of awesome simplicity, but beneath the logical creation of basic relationships there is something a good deal more complex.

"Much of my work is a search for beauty in proportions," explains the architect. "I suppose this is a very personal thing, and people might say it is something an architect should not impose upon his clients. After all, everyone has his own sense of scale. On the other hand, José is a sensitive person, who understands what I am trying to do and who quite naturally deserves this kind of refinement."

Aurelio Martinez Flores developed a module of thirty centimeters for the house. Everything fits into this module except the white tiles on the floors, which are handmade—hence variable in size. But this careful use of structure never becomes too rigorous. Rather it provides a background of neutrality, a stage for the ongoing drama of daily life.

"A human being is not always the same,"









says the architect. "Sometimes he wants to be quiet; at other times he needs affection, or to see the blue sky. A house is simply a container for human feelings. Therefore let it be spare, even reticent—but always beautiful."

The plan of the Zaragoza house is a further example of the architect's manipulation of simplicity: "I wanted to create the sensation of space, although the scale is not large, so I designed what is really a sequence of mysteries, surprises. You enter the house from the side, through a passageway that is rather ambiguous. A skylight at the end of it seems to suggest that it opens directly onto the courtyard. But when you reach the end of this passageway, you suddenly realize that the entrance is on the left. That is a surprise. Then, of course, the courtyard. Then through the front door—which

1. Long, comfortably cushioned Living Room sofas soften the sparing architecture; tile flooring adds subtle pattern. Painting at left is *Homage to the Square* by Josef Albers. Paintings on rear wall are by Zaragoza; sculpture on pedestal by Vlavianos. 2. Rainbow sculpture by Luzio del Pezzo complements a Miró lithograph. 3. Primary colors enliven the Children's Bedroom; lithograph by Robert Cottingham. 4. Wooden steps lead to master suite; a 17th century Spanish wooden Madonna adorns the upper landing. 5. Master Suite study area accommodates a variety of artist's materials.



bears the only decorative motif used in the house, a relief of an *Arvore da Vida*, or Tree of Life, and into the living room, quite monumental in its proportions. Also on this level are the guest rooms, and the children's rooms; intimate, rather cloistered spaces. The upper level is the private domain of José and his wife; it has three terraces on various levels, all affecting the geometry of the exterior, and here I also placed José's studio—temporarily, until the addition to the house is complete."

There are extraordinary clusters of associations in the architecture of the house. North Africa is evoked in the razor-sharp forms of stuccoed walls against the deep blue sky; Cubism and the early houses of Le Corbusier are echoed in the sharp interplay of planes, while the sudden image of a single palm piercing the sky reminds us that we are surrounded by the turbulent and majestic landscape of Brazil. □

—*Peter Carlsen*

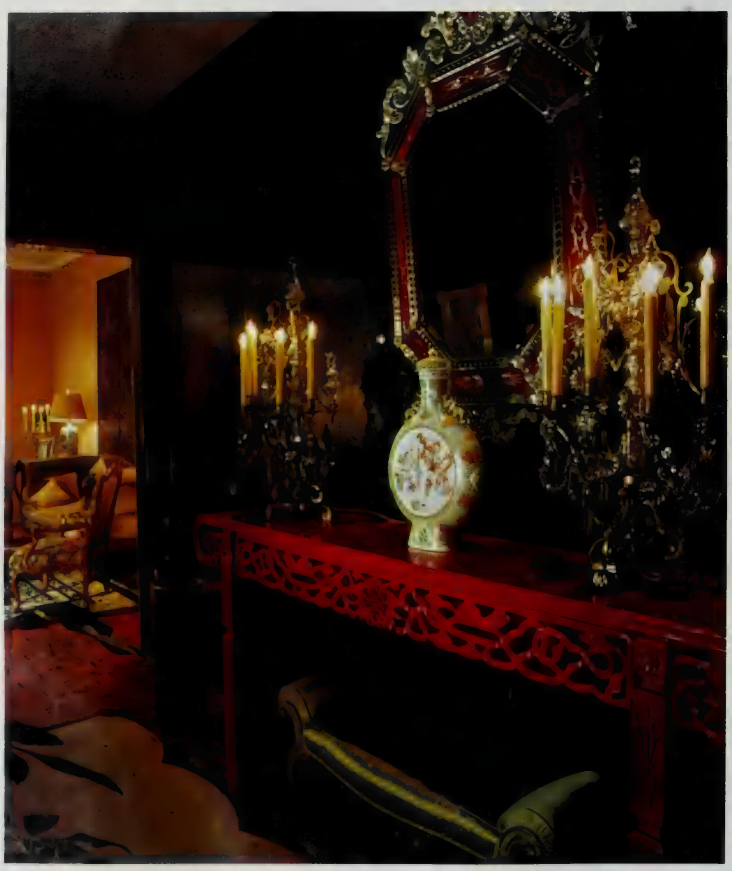
ABOVE: Flowers bloom beside the pool. OPPOSITE: A sloping canopy extends the wall and gives shade pierced by windowlike patches of light. A stainless-steel Vlavianos sculpture enriches the easily cared for setting.



Exuberant Potpourri

Decorating a New York Apartment with Generous Abandon

PHOTOGRAPHY BY RICHARD CHAMPION



Mrs. Henry Traulsen bought most of the antique furnishings for her home at auction. ABOVE: An eclectic arrangement in the lacquered Entrance Hall includes a Venetian mirror, Chinese altar table, and Louis XV girandoles. The rug is an Art Déco Savonnerie. RIGHT: Regine Traulsen's penchant for Régence design finds expression in several Living Room appointments: the mantel, gilded mirror, and armchairs covered in original gros point. Sofa and wall upholstery from Clarence House.

WITH A FONDNESS for the tented and cushioned dining room and the salon's velvet-upholstered walls that recall her native Marrakech, Mrs. Henry Traulsen surveys her Manhattan pied-à-terre and says: "I love New York!"

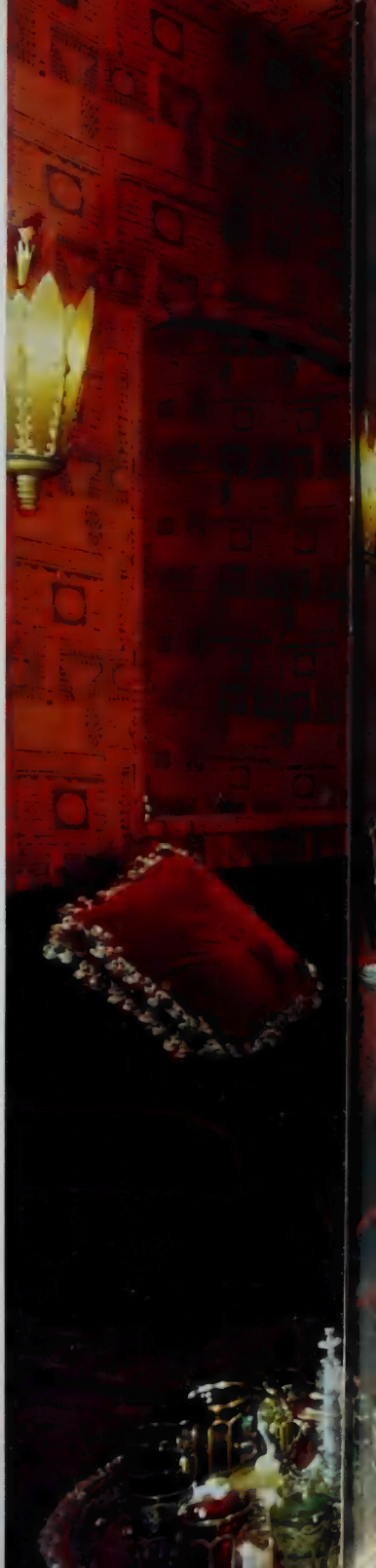
Entirely Mrs. Traulsen's creation, the ample duplex atop a graystone house on the city's Upper East Side combines furniture, objects and design that range among mixed cultures



...the tented dining room that recalls her native Marrakech.

and periods as various as could be imagined: French, Moroccan, Venetian, Spanish, American and Chinese; Baroque, Régence and Art Déco. The many-splendored apartment, however, is not a catalogue of assorted traditions loosely pulled together under the overused banner of eclecti-





ABOVE: A 17th-century Italian leather screen stretches across a velvet-upholstered Living Room wall. The balanced design includes pairs of Louis XV marble-topped iron consoles, Louis XVI candelabra, Chinese palace vases and Venetian blackamoors. The medallion-design rug is antique Chinese. RIGHT: Mrs. Traulsen's favorite room is the sensuous tented Dining Room—it reminds her of Morocco. Velvet-upholstered banquettes line the casually opulent room, lighted by a lantern and appliqués from the S.S. *Normandie*.

cism. The interiors follow a solid visual structure joyously created without any aesthetic prejudices. It is an apartment to please rather than to impress. In it an energetic interrelation between objects, colors and textures quickens the visual pace. The eye is caught by one extraordinary detail after another as individual elements blend into a compelling image of domestic warmth, charm and elegance.

Mrs. Traulsen comes naturally by her assured international tastes. She and her husband divide their time between the New York apartment, a house in Acapulco, another one in





The Bedroom offers quiet warmth in a subtle setting enriched by an 18th-century French embroidered silk bedspread. The *bureau plat*, signed by Demarigny, and giltwood armchair, are Louis XVI; the marquise, signed by Tilliard, is Louis XV. Painting by Shafer. Upholstery fabric from Clarence House.

Marrakech and their main house in New Hampshire. Mrs. Traulsen says that her training in design comes from the New York auction houses.

"The auction houses are my museums," she says. "They give me a great education in what interests me most—decoration and antiques and people. I like to know what people buy, what people sell. There's a wonderful excitement to auctions."

She is proud to explain that when she started to redecorate she did not "have so much as a fork."

As starting points for creating the interiors, there were the specific tastes

and feelings about decoration that naturally guide any designer. Mrs. Traulsen admires anything in the Régence style and finds a pleasing exoticism in Venetian design—but she has no use for "coordinated" period interiors.

"You begin a room with something you like," she explains. "The first thing I bought for the living room was a pair of huge eighteenth-century polychrome Chinese vases that can hold masses of flowers. I bring in field flowers I pick around the house in New Hampshire, mixed with some lilies I planted myself. Flowers are the least expensive luxury. There's really no better way to begin a room than with vases filled with flowers."

Colors and motifs in the apartment come from curtains, embroideries, vitrines filled with Chinese porcelains; lacquered and upholstered walls; mirrors and statues. There are practically no paintings in the apartment.

"I'm not afraid of *not* having paintings," she says. "There's a French eighteenth-century bedspread in the bedroom. It's beige silk embroidered with gold. For me that's a painting! The bad art I see so many people with is not only ugly but inexcusable. Because one important thing is missing from it—amusement. You might as well hang price tags on the walls. I prefer amusement and people. Friends are art. They are what make a room and bring it happily to life."

Here, perhaps, is the guiding principle of the Traulsen interiors. Everything is calculated to please, to make people look their best, to make them feel comfortable and at home. The rooms work on the imagination, communicating a feeling of well-being, establishing a bond between the Traulsens and the many guests they tirelessly entertain—ranging from artists and actors to diplomats.

The most personal of all the apartment's rooms is certainly the tented dining room. It succeeds in setting the tone for almost everything else.

"The Moroccan tent is *my* room," says Mrs. Traulsen, "my place in which to sit and talk, to read, to take off my shoes and be comfortable—and to make my guests comfortable."

Everywhere a disarming freshness and informality flourish in the midst of luxury. They reveal themselves in such details as the whimsical dome covered in mosaics, put in as a skylight over the dining room lantern. "The sun," Mrs. Traulsen explains, "makes pieces of the glued mosaic drop off. People say I should fix it. Personally I think it has considerable character."

In essence the Traulsen apartment is a glittering reflection of the vitality and imagination of a lady with the courage to have exactly what she wants. It proves that audacity can transcend many periods and many countries. Not intended to make a "design statement," the apartment offers an ideal starting point for living. □

—John Loring

Everywhere a disarming freshness and informality flourish in the midst of luxury.



Mrs. Traulsen converted a small terrace into a lattice-framed Greenhouse, where she serves traditional Moroccan mint tea to her guests. "It takes me back to Marrakech," she says.

Art: The Family Together

Paintings of Life at Home

TEXT BY MARIO AMAYA

FAMILIES HAVE BEEN DEPICTED in art certainly as far back as ancient Greece, when sculptures told us of the unfortunate home life at Mycenae—Clytemnestra, Agamemnon, Electra and Orestes. And, of course, there was infanticidal Medea, and Jason, who wrapped his own wife in a poisoned robe. In more recent times, particularly since the Victorian age, we tend to order from our artists more pleasant and sentimental memories of those who are near and dear to us.

This tradition of familial happiness and love is seen most clearly in Renaissance art, when all families were holy, and Joseph, Mary and the Infant Christ became the symbol of perfect devotion between mother, father and child. Secular family groups in the Renaissance were rare; single or paired portraits were preferred. One outstanding example of an entire family depicted for posterity still remains on the wall of the Gonzaga Palace at Mantua where Mantegna was commissioned to paint an episodic cyclorama of sons, grandsons, pater familias and matriarch around a room that was destined for the marriage bed of the next generation.

The Renaissance family in art was symbolic, more than close to everyday life. It was not until the Dutch materialistic scrutiny of the world around them described the good bourgeois life that families began to be depicted in more realistic settings. In the lowlands, "home" was the epitome of safety and comfort and love, and every brushstroke tells us that no matter how far and wide they traveled for trade, it was the family that kept this society united.

Jakob Ochtervelt's depiction of a mother playing with her infant and the family dog was repeated dozens of times over by fellow Dutchmen of his period, such as Metsu and ter Borch. These scenes seem to be a natural extension of the comfort and wealth that surrounded these merchants—a good wife, healthy children and pets being as important as musical instruments or a fine tapestry.

Van Dyck carried on this tradition in a grander style; but it was not really until the age of Hogarth that a new image of



The Christmas Tree, Albert Chevallier Tayler, 1911.
Oil on canvas; 40" x 50".
Courtesy, Christopher Wood, London.





Family Group, Waldo Peirce, 1950.
Oil on canvas; 40″ x 60″.
Courtesy, Midtown Galleries, New York.



Reunion, Rebecca Davenport, 1976.
Oil on canvas; 72″ x 72″.
Courtesy, Pyramid Galleries, Washington, D.C.



Family Group, Junius Brutus Stearns, 1850.
Oil on canvas; 45″ x 58″.
Courtesy, Hirschl & Adler Galleries, New York.

OPPOSITE: *Family Interior,* Jakob Ochtervelt, circa 1670.
Oil on canvas; 26½″ x 21″.
Courtesy, The Leger Galleries, London.





Portrait of the Family of the Dukes of Oldenburg. Vladimir Hau, 1858. Watercolor; 22" x 25". Courtesy, A La Vieille Russie, New York.

the family at home was produced. The age of reason was also one of doubt and questioning, and Hogarth's *Marriage à la Mode* was a series of paintings (converted to popular prints) telling in almost comic strip form the dangers that marriage was prone to if one did not live a moral life. Didactically this series of pictures shows how boredom and immorality can lead to unhappiness and ultimate ruin.

Although Gainsborough was not a moralist, he himself would depict in his family portraits, notably the one of Mr. and Mrs. Andrews, the good, virtuous mid-eighteenth-century couple in their farmlands and park, displaying the best qualities of the English upper middle class.

In France the court preferred sweetness, rather than light, and the portrait of Marie Antoinette with her children, by Mme Vigée Le Brun, done with saccharine sentiment, or the frilly mothers dandling babies on their knees, were the preferred taste of the time. And yet, Jean-Baptiste Greuze included a note of discord in France—he painted fathers throwing their sons out of the house, shrewish wives hurling *pots de chambre* at drunken husbands while children and dogs cringed in a corner. Clearly, all was not perfect in eighteenth-century France, even though Boucher and Fragonard would have us believe otherwise.

In the nineteenth century, Albert and Victoria, the very symbol of the age, crystallized the ideal of the "happy family," and Victorian England wallowed in sentimental moments around the dinner table on New Year's Day, or by the fire, or next to the Christmas tree, opening presents. Albert Chevallier's enchanting picture of a country cottage full of filial love and affection contrasts greatly with the more realistic Dickensian view of the squalor, immorality and disease of most of London life. A Christmas in England was not complete without a game of cards called "Happy Families"—Mr. Soot the Chimney Sweep and Mr. Grits the Grocer, and others, all had to be paired to their wives and children in a winning hand, grouping together like with like, class with class. Such Happy Families resided in their own deck—examples of nineteenth-century togetherness.

Today it is the instant camera image that we seem to crave.



Berkeley Pinto, Robert Bechtle, circa 1976.
Oil on canvas; 49" x 70". Courtesy, O. K. Harris Gallery, New York.

Portraits of the upper class, giving the lie to the "upstairs-downstairs" reality of the age, were always perfect, proper and posed. The *Portrait of the Family of the Dukes of Oldenburg,* by Vladimir Hau, tells of the German correctness in dress and propriety of the perfect ruling family.

Americans, with their own rectitude and Protestant propriety, saw themselves as pristine and perfect. Junius Brutus Stearns, for example, would pose his family groups formally, as if he were Daguerre—pretentious, pious, surrounded by dozens of offspring, with grandmother officiating in the prim Brooklyn home.

With values changing and society in a vortex, artists of the 1920s were not interested in painting pictures of happy—or even unhappy—families. It was not until the forties that Americans, in particular, began to reinvestigate the real meaning of familial comfort and joy.

Waldo Peirce's almost touchingly straightforward glimpse of Middle America at home on the back porch could be a movie still from *Meet Corliss Archer.* It tells of a good, solid American way of life that no one could possibly threaten.

But today it is the instant camera image that we seem to crave. We'll show you how you are, say our artists, with as much fact as a camera snapshot can pick up. If some subtleties and nuances are missing, well, maybe that's what life is all about today. Rebecca Davenport's *Reunion* has a faint touch of nostalgia about it, despite the deliberate down-home photo-image approach: self-conscious smiles, cutely arranged children, satisfied parents, captured for posterity to document a summer's day event.

With Robert Bechtle, there is the detached look without emotional color or artistic intervention, which shows us how "average" Mr. and Mrs. America see themselves. And a recent arrival, as important as a new baby boy, joins the group: The *Berkeley Pinto,* without which no good, clean-living American family could possibly be happy. □

Director of the Chrysler Museum at Norfolk, Virginia, Mario Amaya is also an editor, author and exhibition organizer.

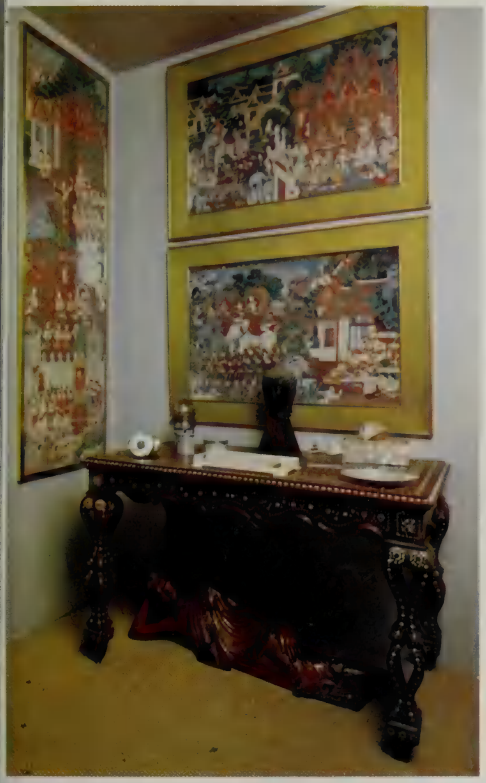


Echoes of Morocco

A Hint of The Arabian Nights in New York

INTERIOR DESIGN BY LEON AMAR

PHOTOGRAPHY BY HORST TEXT BY VALENTINE LAWFORD





THE INTERIORS that designers conceive for themselves have a special fascination. At their worst, they can be a disturbing revelation of weakness. Pretentious decoration, for example, seems doubly pretentious when it crops up in a designer's own chosen surroundings. At their best, however, they are an honest reflection of talent and authentic personal taste.

The apartment of the Moroccan-born New York interior designer Leon Amar is a case in point. Mr. Amar, who has healthy ambitions but few illusions, makes no claim to being an established—let alone an entrenched—member of his profession as yet. He has no firm of his own, and works currently for New York designer Mark Hampton. His own apartment, too, is a small one, consisting simply of an entrance hall, a living room with an oblique view of the East River, a kitchen, and a bedroom section.

The life story of Leon Amar, to date, is an unconventional one for a contemporary New York interior designer. It has overtones that recall those novels about adventurous young men of keen intelligence with which early eighteenth-century European writers liked to regale their secure and stay-at-home readers—not to mention an undertone of *The Arabian Nights*.

Born in Casablanca, at the age of fifteen he emigrated with his mother to America, to join other members of the family already settled in Chicago.

OPPOSITE: A pair of 19th-century Thai deer pause in the Entrance Hall of designer Leon Amar's 400-square-foot Manhattan apartment. ABOVE LEFT: A Burmese Buddha reclines beneath an ivory-inlaid Goanese table in the Entrance Hall. The 18th-century cloth temple paintings and the bronze head are from Thailand. ABOVE RIGHT: In the exotic Living Room, the 18th-century Burmese hanging that backdrops a gilded Buddha is embroidered with glass, pearls and sequins.

During the next eight years he worked there as an interpreter for French-, Spanish-, and Arabic-speaking tourists. In 1961 he came to New York.

He worked as a fabric salesman, after which he spent five years—from 1967 to 1972—as an employee of Jansen, Inc., under Carlos Ortiz Cabrera, the former Cuban diplomat turned international interior designer. "For me, Carlos Ortiz is quite simply a genius," says Mr. Amar, "and one of the greatest interior designers."

As assistant to Carlos Ortiz, he worked on the decoration of Mrs. Jacqueline Onassis' Fifth Avenue apartment and on the New York apartment of dress designer Mary McFadden.

In the early summer of 1972 he took amicable leave of the firm in order to work exclusively for Miss Doris Duke. During the ensuing four years and more he helped Miss Duke redecorate her apartment in New York and her





houses in Somerville, Newport, Beverly Hills and Hawaii. He worked with her as artistic adviser to the Newport Restoration Foundation and as agent in purchasing derelict Newport properties for rehabilitation, and gathering American antiques for the Foundation's Museum (see *Architectural Digest*, March, 1977). In addition, Mr. Amar served as architectural adviser on the reconstruction of the greenhouses of the Duke Gardens in New Jersey (*Architectural Digest*, July/August, 1976) and assisted Miss Duke in the decoration and arrangement of the Southeast Asian Art and Culture Foundation at Somerville, New Jersey, containing her magnificent collection of Thai, Burmese and Cambodian art.

In the autumn of last year he returned to live in New York and to work as an interior designer. By good fortune, he still owned the small apartment in an old house in the East Seventies, acquired many years ago.

Recently reconstructed and redecorated—by and for himself—it can be described not only as enviably attractive, but virtually unique. It is safe to say that there are few other apartments in New York today in which Siamese, Burmese and Goanese; Korean, Cambodian and Persian; Mogul, Damascene and Turkish influences combine more naturally. Or where enamel and mother-of-pearl, teak and ebony, soapstone and lacquer, interplay more happily with ivory, velvet upholstery and sisal floor coverings.

The enduring impression of Leon Amar's apartment is an almost sensual one: of intricate form allied with gentle coloring, of cleanness and comfort combined, and—though only a stone's throw from one of the more frequented streets in uptown Manhattan—it leaves the impression of an almost palpable Oriental calm. □

Mr. Amar devised an astute spatial plan for what is essentially a one-room apartment. The far end of the Living Room serves as the bedroom area; Korean lacquered screens flank a Burmese monk's bed. A mirrored headboard wall reflects the lustrous light created by an abundance of semiprecious materials. Table with mogul legs in the foreground is made of ivory veneer and bronze inlay; Goanese chairs are inlaid with ivory. Painting by Chambers. Sisal matting from Stark.

SPECIAL FEATURES

Historic Houses: Peter Paul Rubens

In Old Antwerp

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY MARVIN D. SCHWARTZ





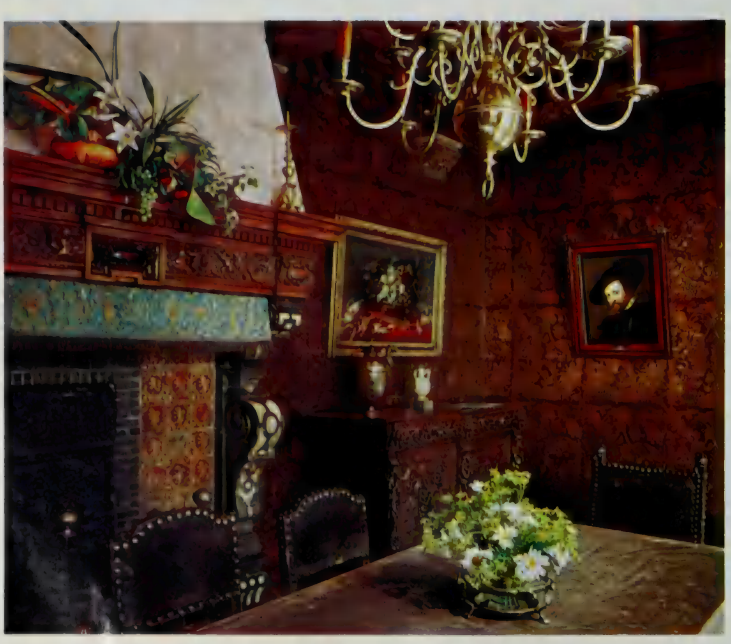


IN ANTWERP today the home of Peter Paul Rubens is preserved as a museum, and it is as well an architectural statement, giving insight into the painter's style. Flemish conservatism and the then avant-garde Italian classicism are mixed in the design of the house, as they are in the style of the famous artist who built it.

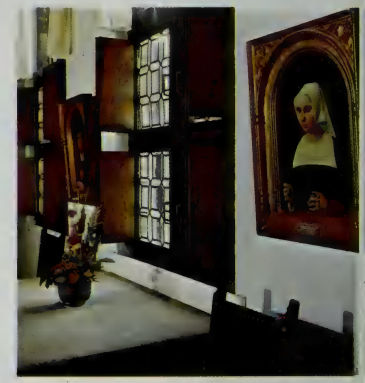
The paintings of Rubens are characterized by a classicism rendered with a distinctive sense of realism that evolves from the tradition seen also in the work of van Eyck and Memling. In

Rubens's residence/studio reveals his roots in Flemish traditionalism and his fascination with Italian classicism. OPPOSITE ABOVE: Low-relief sculpture adorns the studio's courtyard façade. OPPOSITE BELOW: The street façade of the innovative studio contrasts with the Flemish character of the adjoining residence. ABOVE: Rubens built an elaborate Baroque arcade to separate courtyard from garden. LEFT: A charming garden grows beyond the rear façades of the *U*-shaped structure.





...superb examples of Antwerp furniture by local craftsmen.





The residential section is restrained, with functional elements enriched by examples of local craftsmanship. TOP LEFT: A 17th-century Flemish brass chandelier hangs from the high ceiling of the Living Room. Painting above fireplace by Adam van Noort, canvas at right by Sebastaa Vrancx. TOP RIGHT: Portrait of Rubens's grandmother, in Living Room, was painted in 1530 by Jacob van Utrecht. ABOVE LEFT: A self-portrait of the artist rests against a tooled and gilded leather-covered Dining Room wall. Still life by Frans Snyders, who worked with Rubens. ABOVE RIGHT: View across courtyard from residence to studio.

the house itself this traditionalism is expressed in the Medieval and functional use of plain brick, exposed beams, simple wainscoting and large windows. Italian elements are unexpected notes of elegance: ambitious decorative pediments and niches. In Italy simpler functional architecture was being replaced when the Renaissance first flourished in the fifteenth century, but in Flanders it never went out of style completely. Rubens used the Renaissance as the point of departure for his own innovative style. In his house, designs of Italian inspiration were used for the studio and gallery,



With the northern sun warming the setting, a corner of the Kitchen ready for the spinner appears as a genre painting. Typical of 17th-century Flemish kitchens, Delft faïence tiles line the walls. Window glass had to be leaded, since large panes were not yet made.

while the living quarters were in the traditional Flemish style.

The house today is the result of a restoration that was begun in 1938, a year after the city of Antwerp acquired the treasure. There had been a number of changes made between 1640, the time of Rubens's death, and 1937. Centrally located in the city, the house had always been desirable. One of the early occupants, William Cavendish, Duke of Newcastle, operated a stylish riding academy on the grounds while he was a refugee in Antwerp. An engraving of the house in 1684 suggests the drastic changes that followed. The engraving was helpful to the restorers, who were able to confirm architectural details of the original. Digging, scraping, and studying fragments of the original complex helped the restorers determine the original plan and the decorative treatment of many of the rooms. Removing later additions and improving the condition of what survived took about eight years, including several during World War II, when





TOP: The large Bedroom in which Rubens died exhibits the traditional contrast of dark wood and tile floor against light plaster walls. An embroidered chimney cloth embellishes the fireplace hood, while an ivory-inlaid ebony cabinet adds a cosmopolitan touch. The rug-draped table is surrounded by sturdy leather-upholstered chairs. ABOVE: A 17th-century Antwerp bed, in a design that was typical of the Lowlands, appoints another Bedroom. Nearby is a Jan van Boekhorst portrait of Rubens's second wife, Hélène Fourment, who married the artist when she was a mere sixteen and he was fifty-three.

...a mixture of Flemish conservatism and Italian classicism.

the restoration became a symbol of hope for the future. The house finally opened as a museum in 1946.

Peter Paul Rubens acquired the property and the original house in 1610, when he was thirty-three and already a successful artist. Long a resident of Italy—where he had been in the employ of the Duke of Mantua—Rubens returned to Antwerp when his mother died. Before long he fell in love, married and settled down with his bride, Isabella Brandt. For an artist as interested in the latest trends as Rubens, Antwerp must have appeared quite backward. During his stay in Italy he had learned to work in an Italian idiom, and he was familiar with the earlier efforts of Titian and the contemporary work of Caravaggio. He had undertaken a project recording the palaces of Genoa, published in several volumes. In the book he distinguished between antique and modern palaces—looking upon sixteenth-century buildings as old and seventeenth-century ones as strikingly new.

It took at least six years to transform the site into the home Rubens envisioned for himself. Documents of the time suggest it took longer for him to pay for the project. Both the interiors and the exterior reveal the twin aspects of traditionalism and classicism. Inside, fine locally made furniture was the background for a collection that Rubens formed—including decorative objects, ancient and modern sculpture and contemporary painting. All was arranged in a comfortable, partly old-fashioned rambling house that had two special areas—a gallery and a studio—that distinguished it from the homes of friends who were merchants.

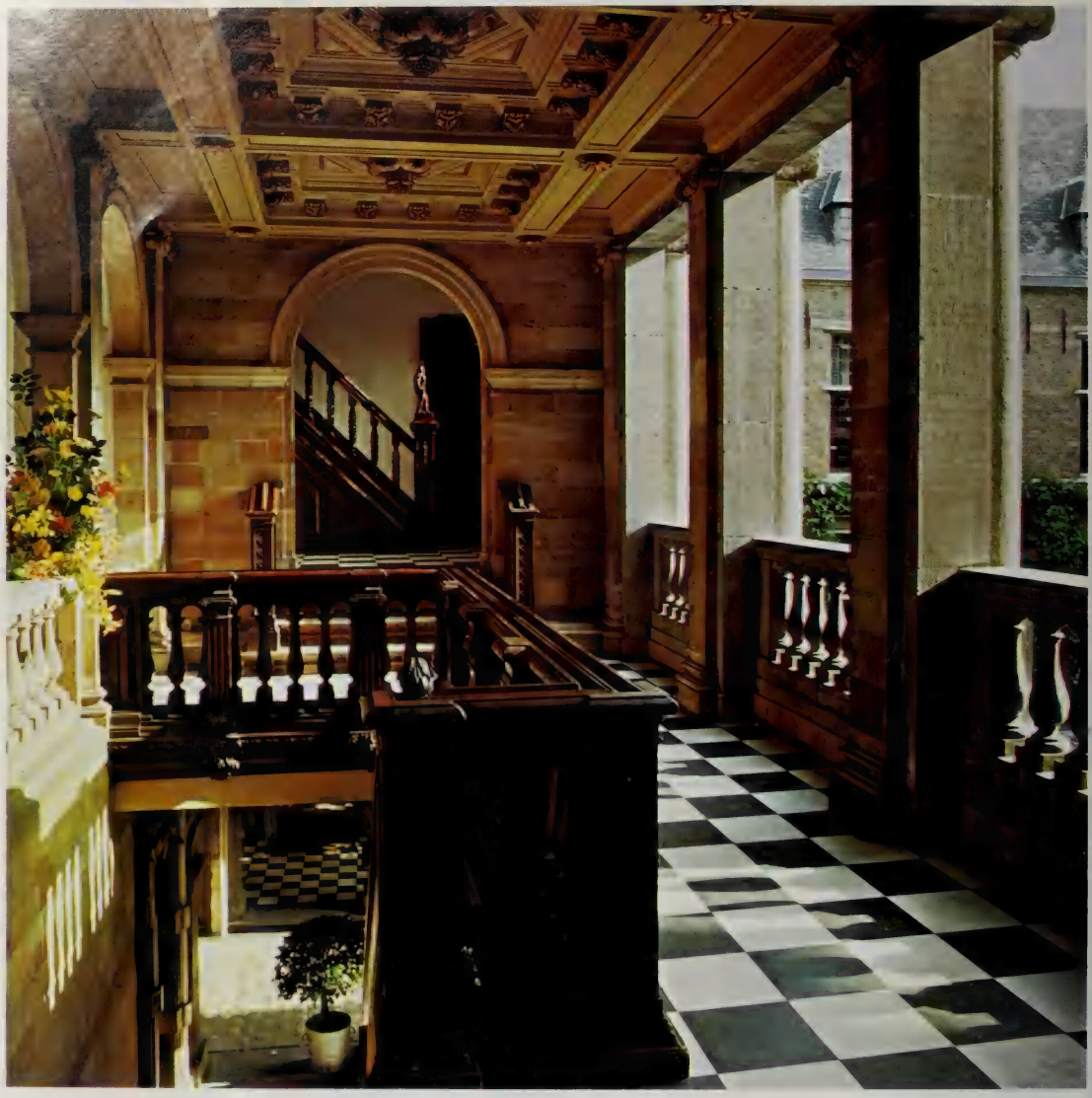
Even from the street the contrast is evident. The living quarters are in a section made of brick, with the characteristic gable ends and two-part windows found all over the Lowlands. Only the white stone details of the upper stories document the period



Rubens's collection was displayed in the classically conceived Art Gallery; one painting, by Willem van Hacht, above the carved walnut cabinet, depicts an art collection formed by one of Rubens's patrons. An adjoining apsidal gallery houses Greco-Roman antiquities.

when it was built. The section housing the studio is one of the earliest examples of Baroque in Antwerp, however. The studio is different on each façade: the courtyard more elaborate than the street, but less so than the garden façade. The screen that divides the two parts of the back area is an arcade in the Italian manner and another part of the imaginative conceit that determined the elaborate design of the garden. Italian models inspired the garden with its pavilion that might have been designed by Palladio.

The courtyard itself is an important area in the interpretation of the house. The stone is handled in a way that reveals a knowledge of the advanced design of the period, and the overall look is most elaborate. Originally the upper stories of this façade were painted, but in order to make the restoration more durable relief decoration was substituted for flat painted surfaces. The lower story always had a series of niches to house classical busts. The garden façade is in higher



The two-story Portico, connecting the residence and studio, is severe, but the indoor-outdoor feeling, decorative balusters and strongly patterned floor are advanced Italianate considerations. Rubens's house is a museum that preserves his architectural artistry.

relief, with the niches deeper, and freestanding figures occupying them.

The painter's house offers a dramatic contrast between the conservative and the advanced approaches to design of the period. The living quarters are restrained, but there are superb examples of Antwerp furniture on view in rooms exhibiting the finest examples of local craftsmen. Basic forms are classical; the decoration consists of fine carving and the designs are distinctive enough to be recognized as products of Antwerp. The rooms themselves are simple, the beamed ceilings and plaster walls are traditional elements—the richly carved hoods of the fireplaces and such details as the leather on the walls of the dining room indications of the elegance that was also sought.

The Rubens house has an excitement today—not only because it was the home of a great artist but because it provides a bridge between functionalism and elegance in early-seventeenth-century Antwerp. □

Dress yourself to the eye-teeth. And starve all day so you'll have plenty of room for the couscous. Come with your arms laden, not with gifts, but with good will, good habits, and loving thoughts for your friends and family. Our house will ring with laughter and sparkle with lights and flashes of holiday flowers. And what is ours is yours to enjoy.
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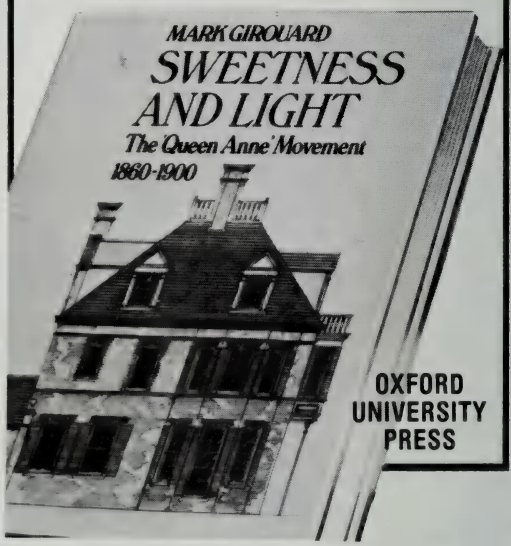
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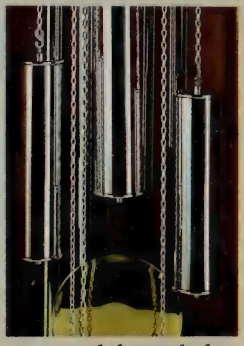
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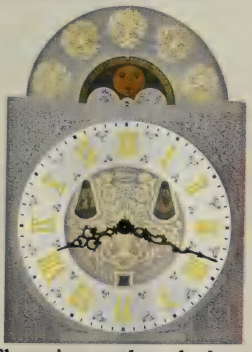


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continued from page 55

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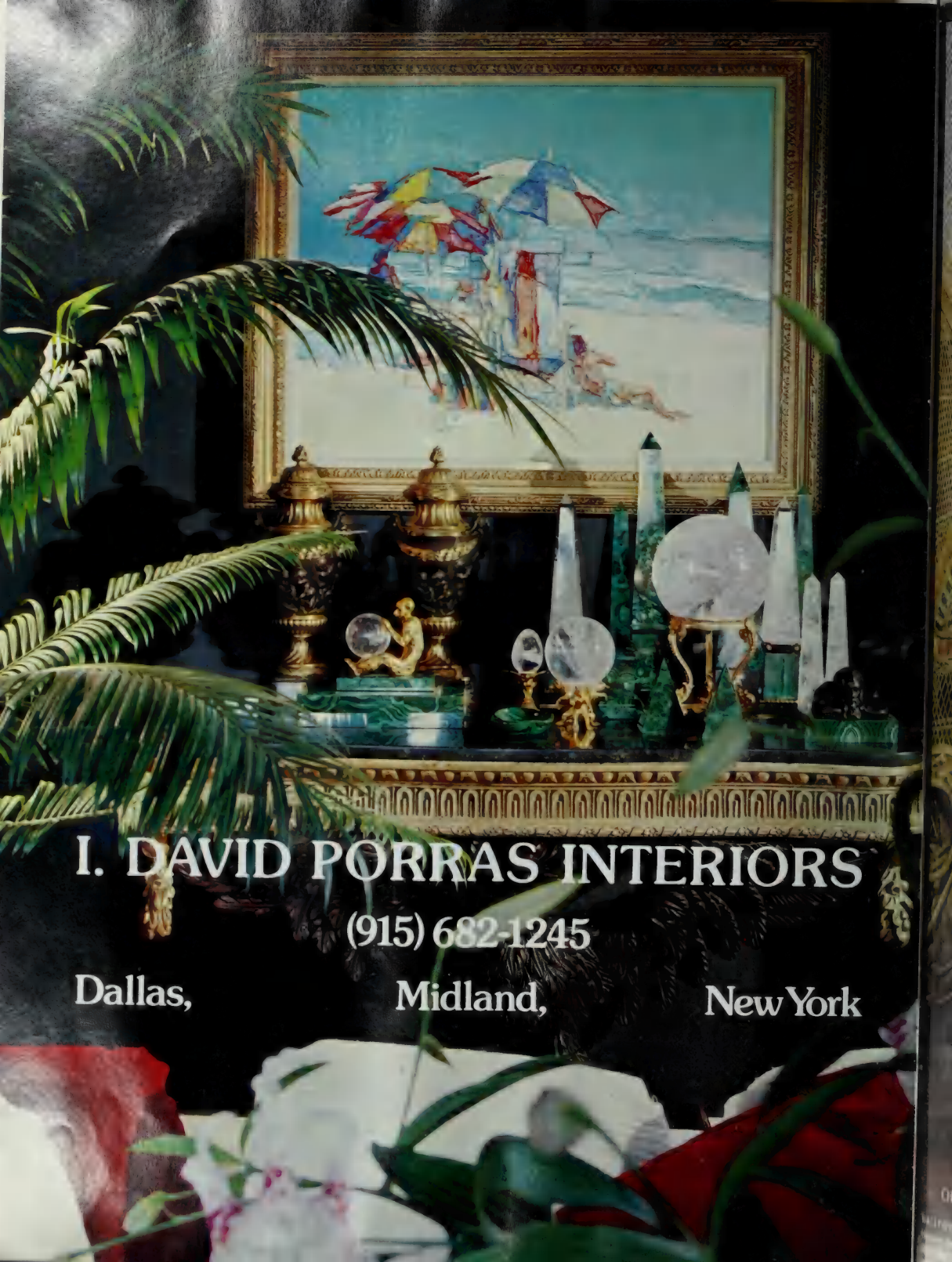
Q. David Bowers is co-owner of American International Galleries, one of the largest automatic musical instrument dealers in the country, located in Irvine, California. His Encyclopedia of Automatic Musical Instruments *is considered "one of the outstanding reference books of the year" by the American Library Association.*

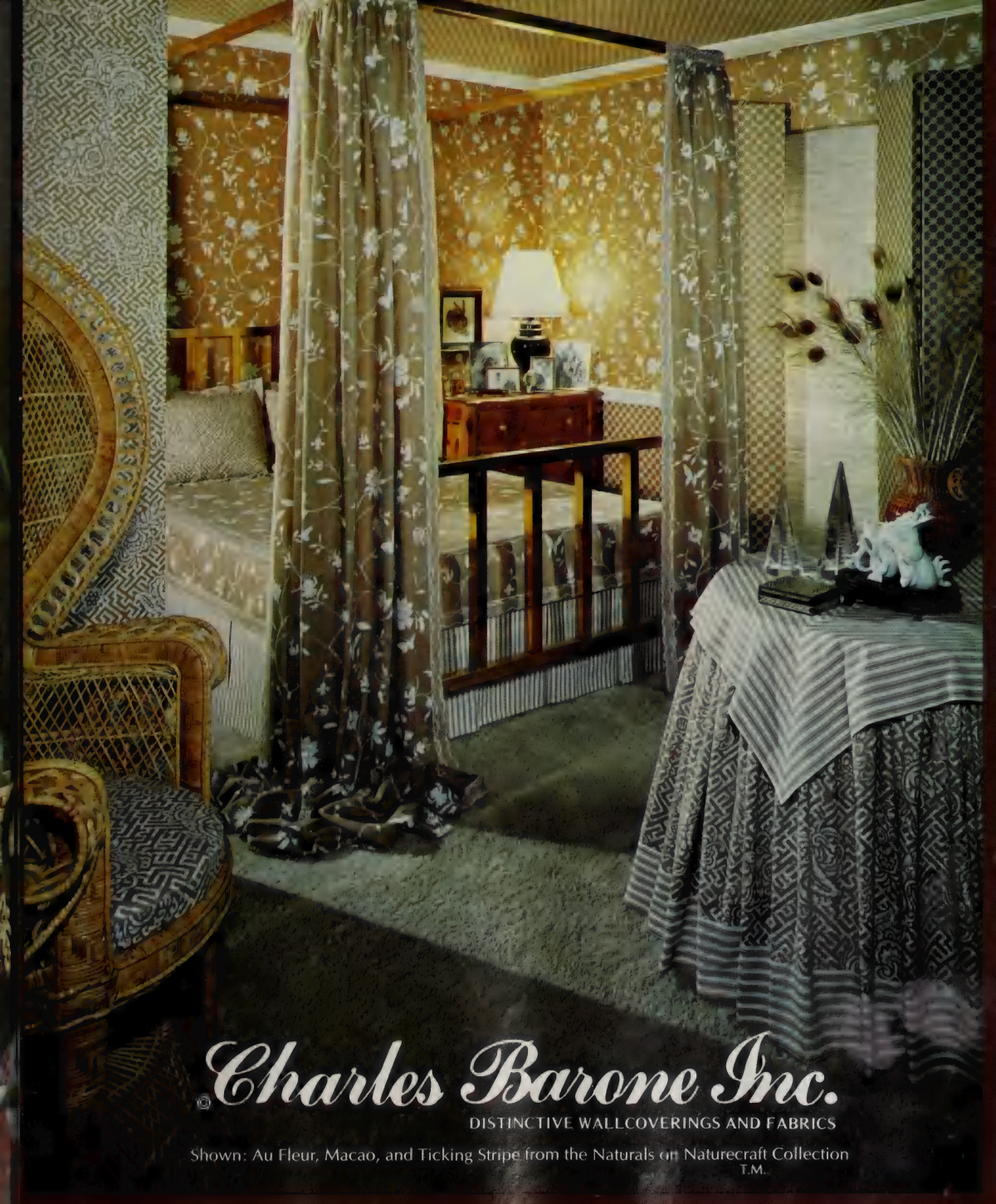


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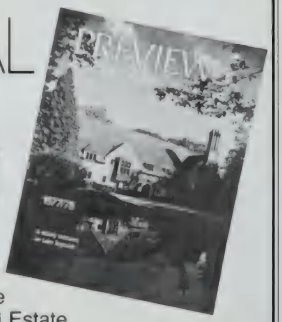
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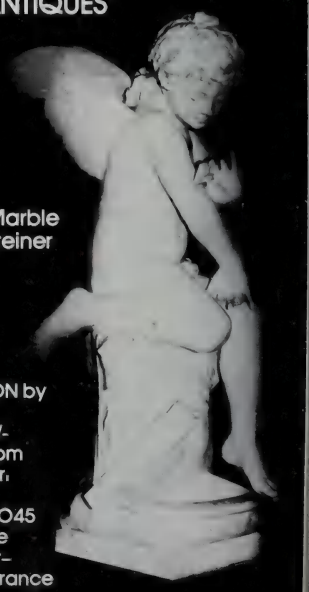
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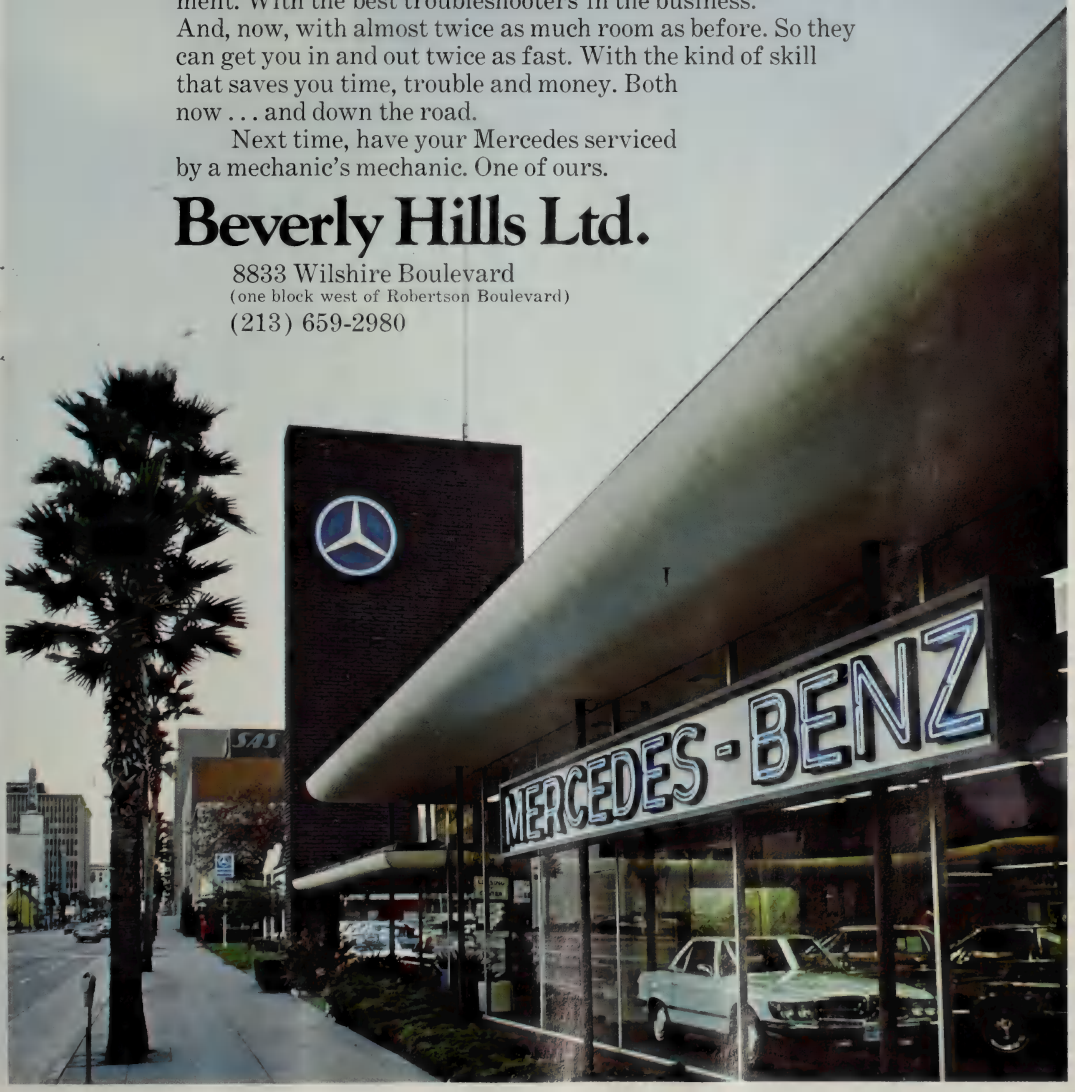
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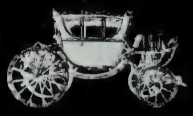
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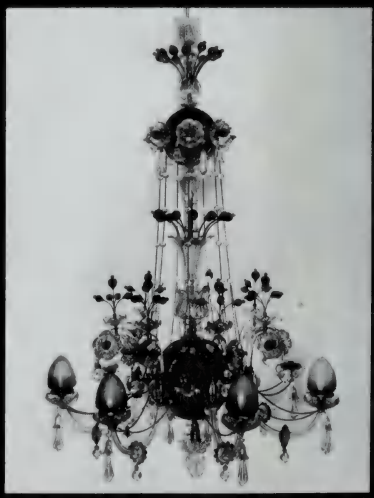


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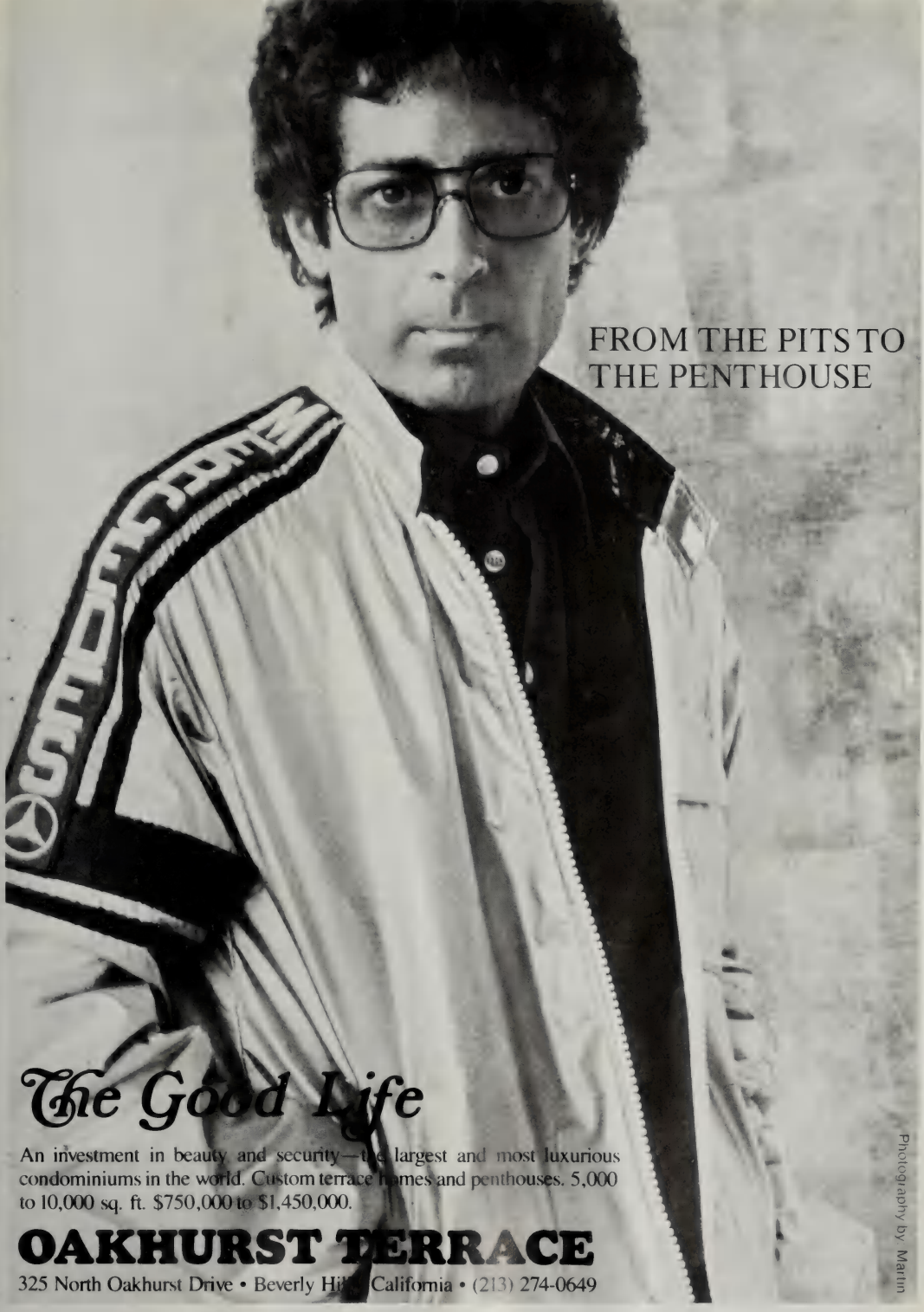
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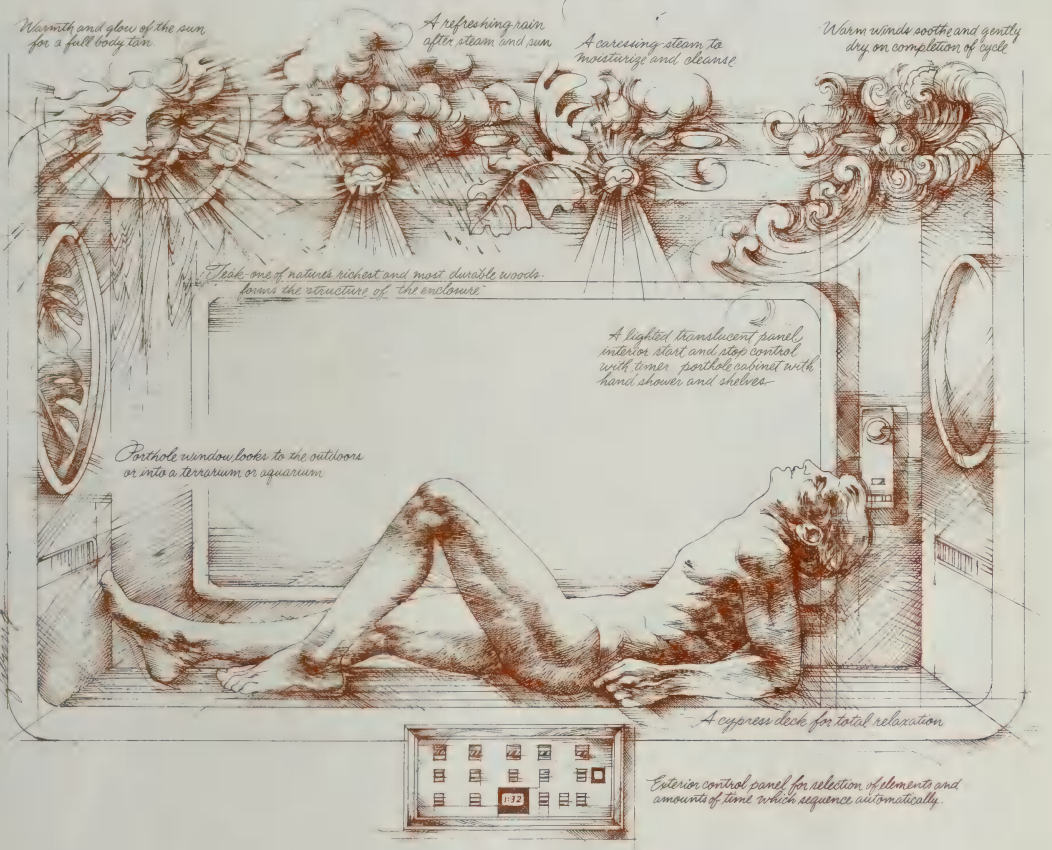


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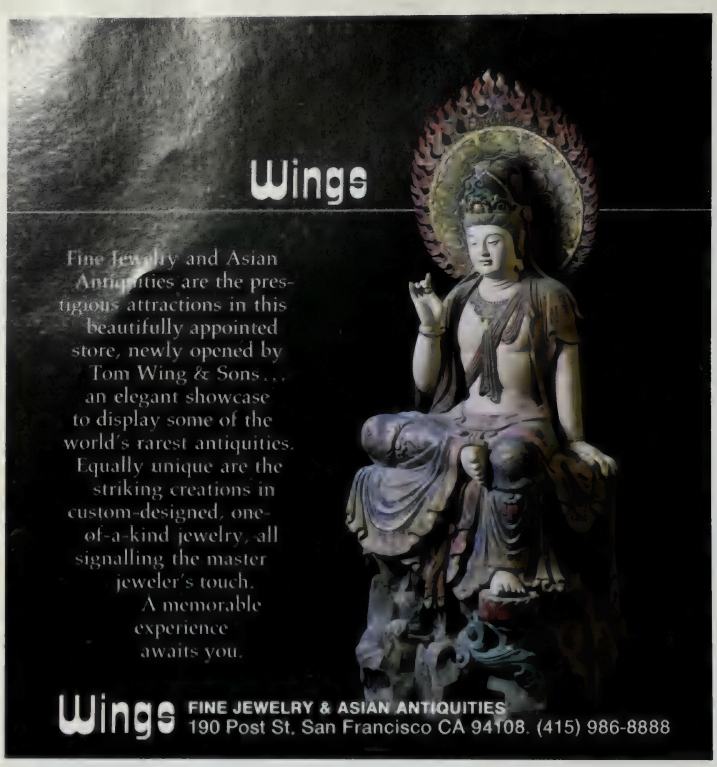
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continued from page 76

concept," she explains. "Rather, it illustrates a form of disengagement, a way of keeping ourselves from materialistic preoccupations. It is a symbol encouraging things of the spirit."

There are many other examples of work by Eastern artists, a number of them profoundly metaphysical. One of the more remarkable of the metaphysical artists is Hossein Zenderudi. But there are many works of art far more familiar to a European: Giacometti tables, etchings by Dali, sculpture by César and Pomodoro.



A rock crystal fish, caught in a net of gold and diamonds, skims a rose quartz bowl. The gold cigarette box bears the national emblem of Iran.

"From time to time I move everything around," says the Empress Farah. "Things go into other corners, and often into other rooms."

She speaks with admiration of the artists whom she has met personally. Perhaps above all she admires Henry Moore and she owns several of his sculptures. On one visit to England, in fact, she visited the artist's studio and walked with him through his garden.

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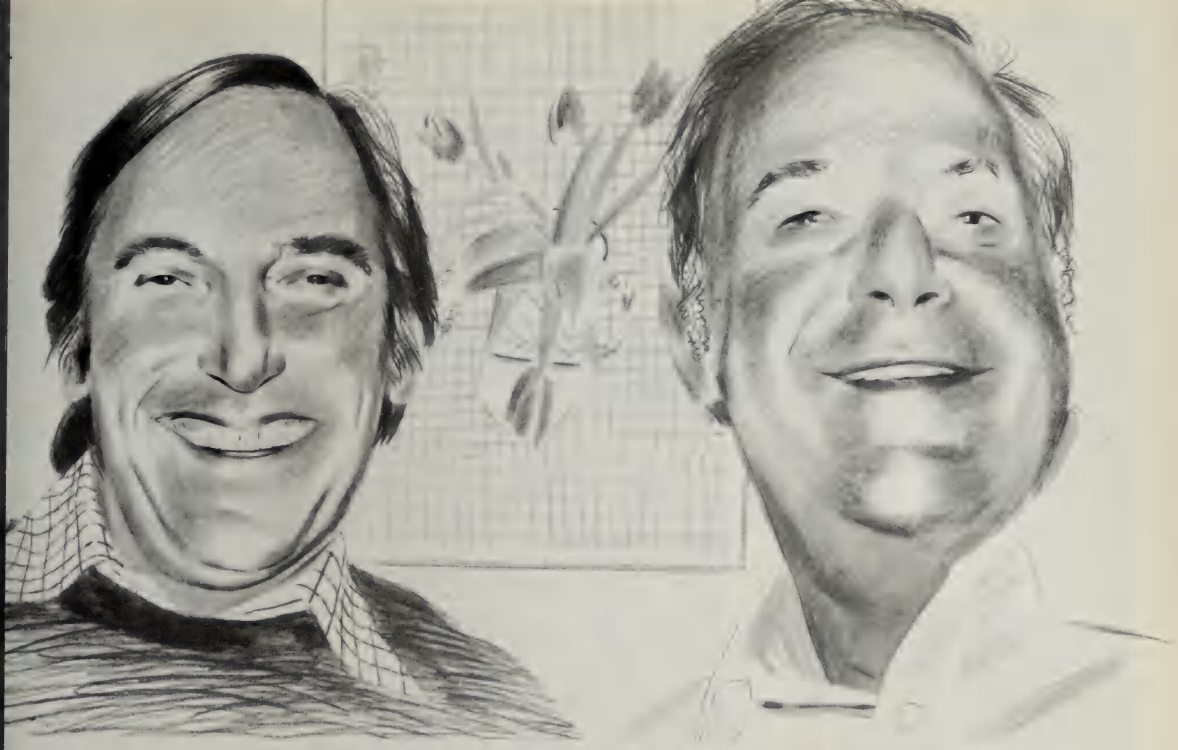
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Flowers that Bloom in the Snow

By Howard L. Katzander



The great Brueghel bouquet of *Flowers in a Wooden Tub*, which was sold at Sotheby Mak Van Waay, the London firm's Amsterdam branch, for $377,232. The precise detail that characterizes old master flower pieces was obtained by using as models the carefully drawn watercolors and prints of flowers that were popular in that day and are still avidly collected.



We don't have to be rich, to hang an old master flower piece. Almost every sale of old masters will include paintings like this one, unsigned, as were most old masters, and on which the attributions are no more than the best guesses of art historians. They often sell for under $1,000. This bouquet is attributed to Jean Belin de Fontenay and sold at Christie's for $1,870.

IN THIS SEASON OF ICE and snow, as some of us slide deep into the cycle of a long cold winter, it should be noted that collectors once fought the gloom and depression of Europe's dark winters by decking their walls with spring flowers. In June this year an unnamed European bought a magnificent still life called *Flowers in a Wooden Tub*, painted in the early seventeenth century by Jan Brueghel the Elder (1568–1625). The buyer must have foreseen a long cold winter. He paid 928,000 Dutch florins—$377,232—a record price, for the cheerful little flower piece, 25¼ x 19¼ inches.

Brueghel's tub contained a Crown Imperial lily, various other lilies, roses, tulips, irises, cornflowers, jonquils, grape hyacinths, fritillaries, wood anemones, cyclamen, viburnum and butterwort, among many other varieties. The artist was hardly troubled by the fact that not all of those flowers would likely be in such perfect bloom at the same time. But there is no need to marvel at a talent that would know in lily season just how the tulips of spring would balance their heavy heads. Quite simply, artists assembled their colorful bouquets from the excellent watercolors and prints of individual flowers done by others with scientific thoroughness. Many studies of individual flowers have come down to us in their original form.

Although bugs in flower pieces were a particular fancy of such Brueghel contemporaries as Cornelis de Heem and Balthasar van der Ast, he did not include any insects in his composition. While bugs held a special fascination for the Flemish masters, the most famous insect in the world of art undoubtedly is the stag beetle, immortalized in watercolor and body color by Albrecht Dürer in 1505, signed with Dürer's *AD* monogram. It was sold in 1969 at Sotheby's in London for $139,200, to a French actor, Alain Delon, who was intrigued because Dürer's initials were also his.

Art historians seeking a fresh theme for their researches should note that the masters of the Mediterranean

continued on page 140



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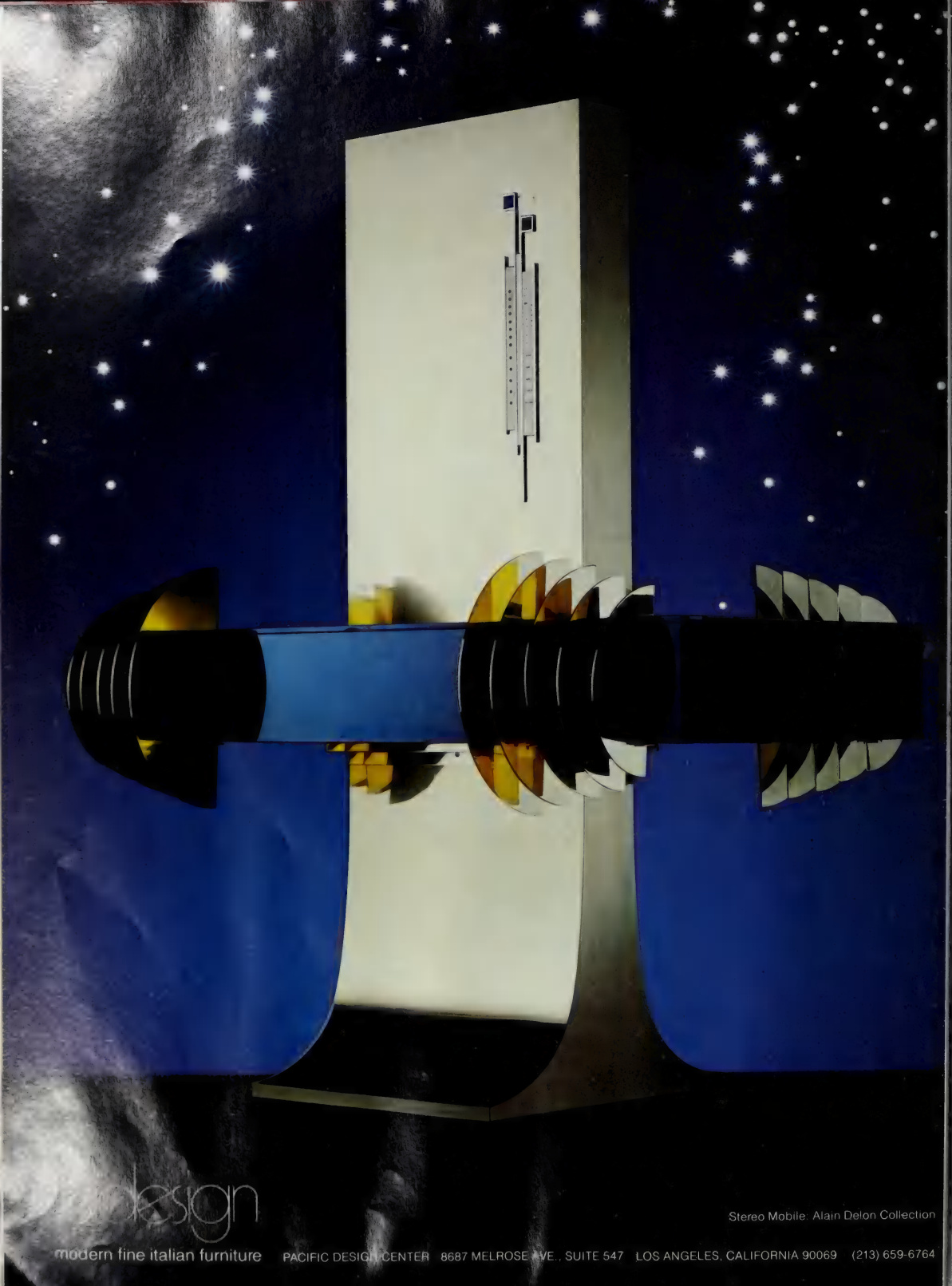
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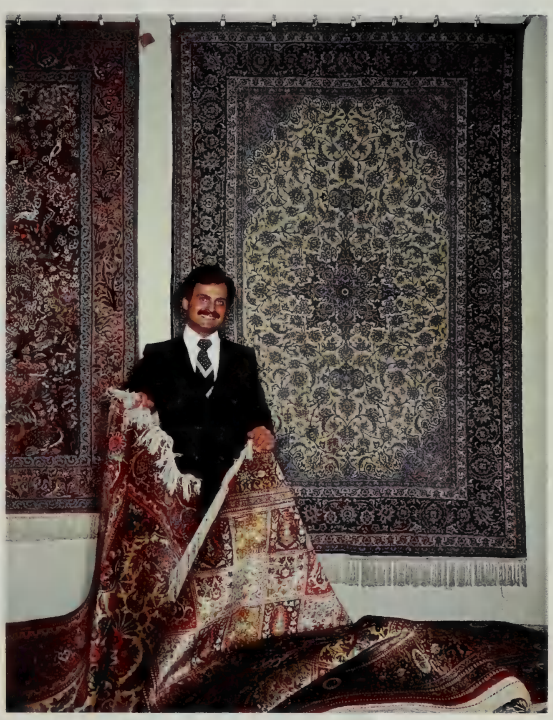
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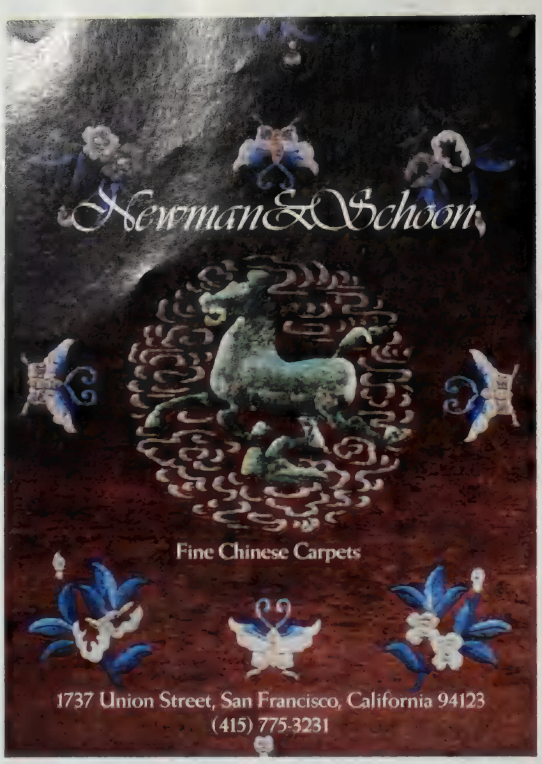






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continued from page 144

littoral, to whom the winter was no more than an unpleasant far-away rumor, almost never painted a flower, unless it were a bloom held in the hand of the Child. Indeed, although dukes and doges acquired beautiful things for their palaces, and commissioned madonnas and crucifixions for their chapels, collecting as we know it

continued on page 148



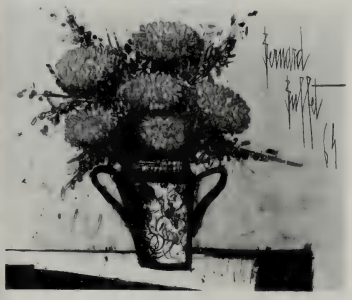
Insects were also a happy reminder, during long winters, of sunny days ahead. This print of the *Papilio crino* is from a volume of fifty hand-colored engraved plates in contemporary calf binding, by Edward Donovan, called *An Epitome of the Natural History of the Insects of China*, published in 1798. The plates were engraved by William Carlyon and Alexander Mackenzie. The volume brought $1,320 at Christie's in New York.



Nor were birds neglected. Individual prints from *The Birds of America*, handcolored aquatints after original drawings by John James Audubon, sell for a few hundred dollars up to perhaps five thousand, depending upon the size of the prints. This print is from the complete double elephant folio published by Audubon over the decade 1827–1838, containing 436 plates by Robert Havell, Senior and Junior, and by W. H. Lizars. The volumes are roughly 3′ x 2′, which accounts for the designation "double elephant folio." The paper was made for the edition by J. Whatman. It brought $352,000 at Christie's in New York.



Auguste Renoir's passion for pink-skinned, voluptuous young nudes was second only to his love for exquisite flowers. This little flower piece by the painter brought $121,000 at Christie's.



The French contemporary Bernard Buffet regards his signature as an element in all his compositions, which may be why this particular one was valued at only $8,250 at Christie's.

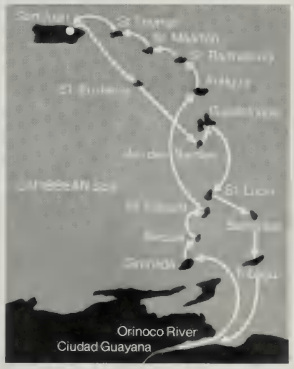


Color, rather than form, was the preoccupation of the Impressionists and Post-Impressionists. This bouquet by Odilon Redon, from the California Collection of Mr. and Mrs. Sydney R. Barlow, sold for $88,000 at Christie's in New York.

See you in Ciudad Guayana.

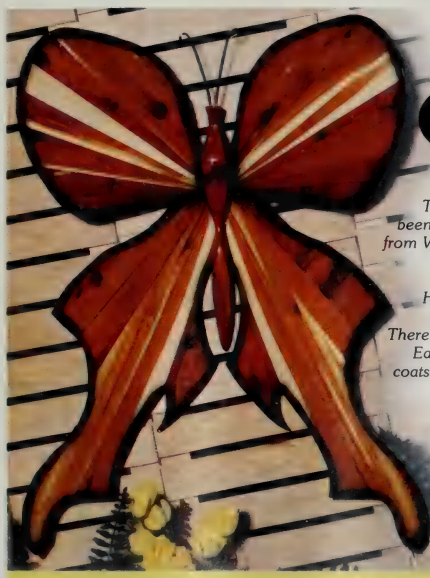
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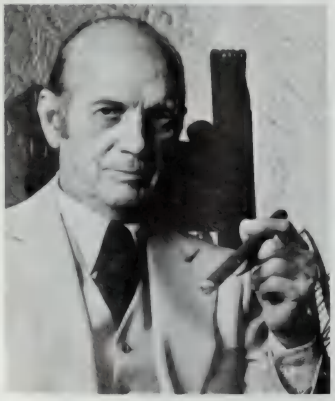
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continued from page 146

was a foible of the northern climes. It was not until the decadence of the eighteenth century reached Italy and Spain that we see flower pieces by such artists as Margherita Caffi.

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Albrecht Dürer's expensive stag beetle. It was worth only 79 pounds in June, 1881 when it was sold at Christie's in London. But by 1969 its value was 58,000 pounds, $139,200 at the then prevailing rate of exchange, in a sale at Sotheby's. Dürer also used the stag beetle in his *Adoration of the Magi*, now in the Uffizi Gallery, and in *Virgin and Child with Animals*, in the Albertina Museum.



This swag of fruit and flowers is by Cornelis de Heem, Brueghel's contemporary, who specialized in still lifes. It sold for $13,200 at Christie's.

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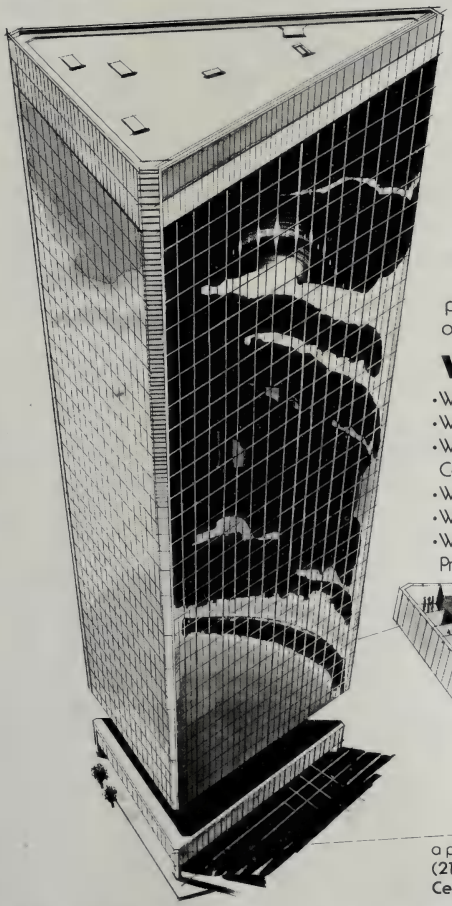


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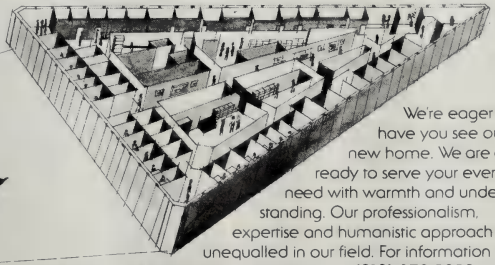


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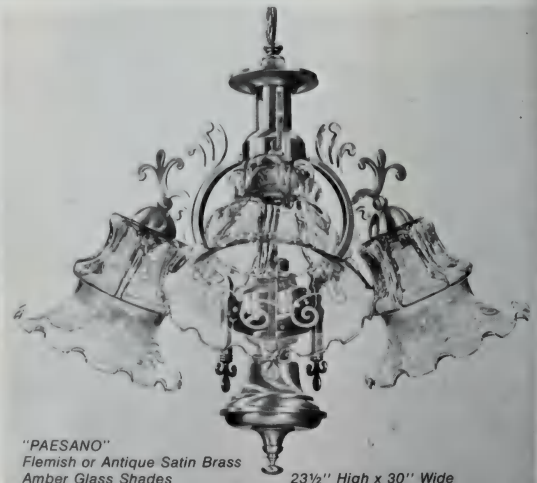
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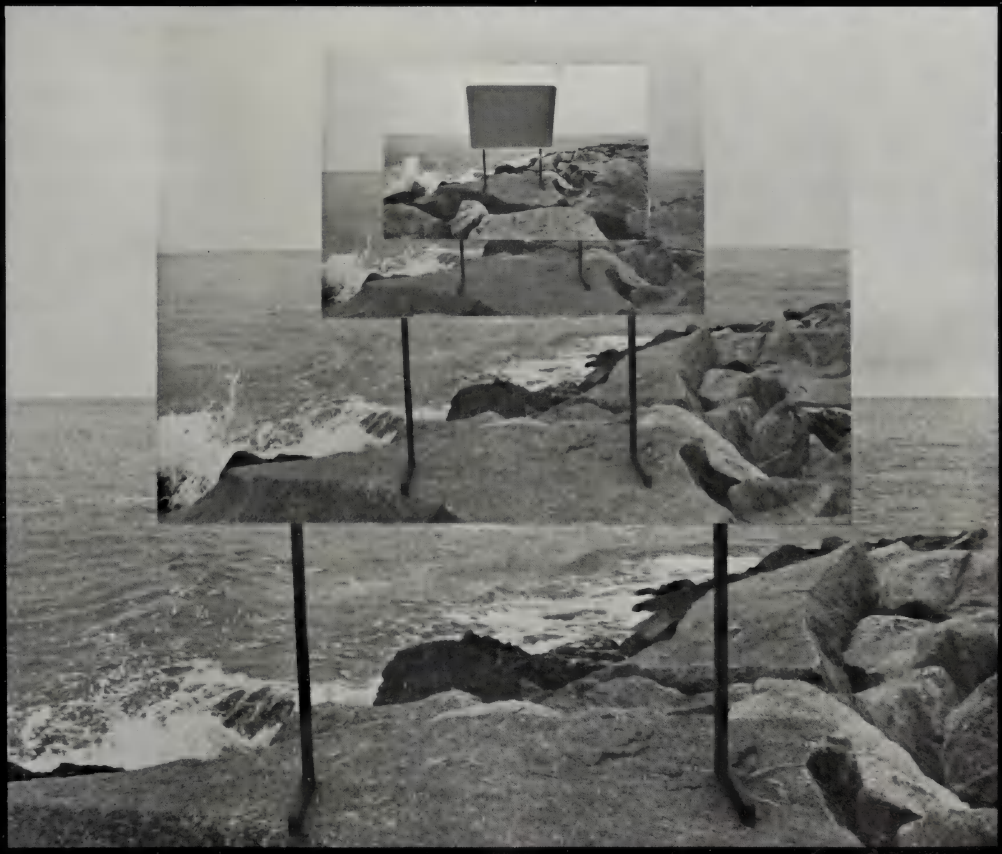
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- What should you be buying now for drinking next fall? For savoring immediately? For adding to your permanent collection?
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4005



IN THE SHOWROOMS

Extraordinary Objets d'Art
By John Loring

THERE ARE OBJECTS of desire, objects of affection, objects of fancy, objects of veneration, objects of contemplation. While most things remain exactly what they appear to be, there are certain rarities that actually liberate themselves from that state and attach to themselves myths and mystic motives for their existence. History abounds with tales of mythic objects of unusual power and value, such as Jason's Golden Fleece or Hera's golden apples guarded by the Hesperides. Happily for us all, the world's great goldsmiths and silversmiths, jewelers and watchmakers, painters and sculptors and other master craftsmen continue to produce exceptional objects to satisfy each collector's desire to possess something extraordinary.



Life-size sterling silver objects are fashioned with wit by Bulgari.

True to the centuries-old traditions of the great Italian metalsmiths, Bulgari, masters at combining style, wit, invention and precious metals, offer appealingly everyday things like Dixie Cups, straws and tennis ball cans transformed into irresistibly glamorous and precious objects. Their Dixie Cups metamorphose waxed paper into sterling silver with the greatest of easy elegance. These rarities demand the solid gold straws that Bulgari has obligingly made to accompany them. For the sportive type who has till now been limited to the slight satisfactions of solid gold golf tees, Bulgari creates princely silver tennis ball cans engraved with their logo and filled with three balls also marked *Bulgari*. (Refills are available without purchasing a new can.) Great as toys or trophies.

Bulgari also features an exceptional collection of unique antique objects—some made to commemorate specific events, as many great objects are. One such is a splendid silver bugle made in 1914 and presented by the officers of the Somerset Light Infantry to their commander at an event that happened, naturally, in Poona.

The extraordinary object is not necessarily gilded and jeweled. At Gordon Bishop International, along with unequaled batiks and ikats, there is a vast and breathtaking collection of objects from Indonesia, including spectacular Balinese polychromed wood carvings of fascinating intricacy and riotous color, depicting such ever-popular favorites as the good god Wilmana, the evil king Rawana, the beautiful and luckless Princess Sita and the wondrously winged Garuda bird. Also at Gordon Bishop are extensive collections of the aristocratic, delicate and theatrical Javanese court masks, with their graceful carved and painted faces; exotic and splendid Golek puppets from Java, masterfully fashioned, painted and clothed in antique batiks, to represent a bewitching crowd where goddesses and market personalities, nobles and shopping-bag ladies are all elegantly magical.



Balinese polychrome wood carving from Gordon Bishop International.

Extraordinary objects have always been made to hold important and venerable items. In the remote country, in Lombok, to the east of Bali, they carve wonderful,

continued on page 158

Boggs Cranberry Liqueur. The beginning of an American tradition.

The taste of Boggs is as unique as America itself. Because Boggs begins with American cranberries. Lush, delicate cranberries with a savory tartness that grow only in America.

And because American cranberries are so filled with flavor and so rich, Boggs is smooth and inviting.

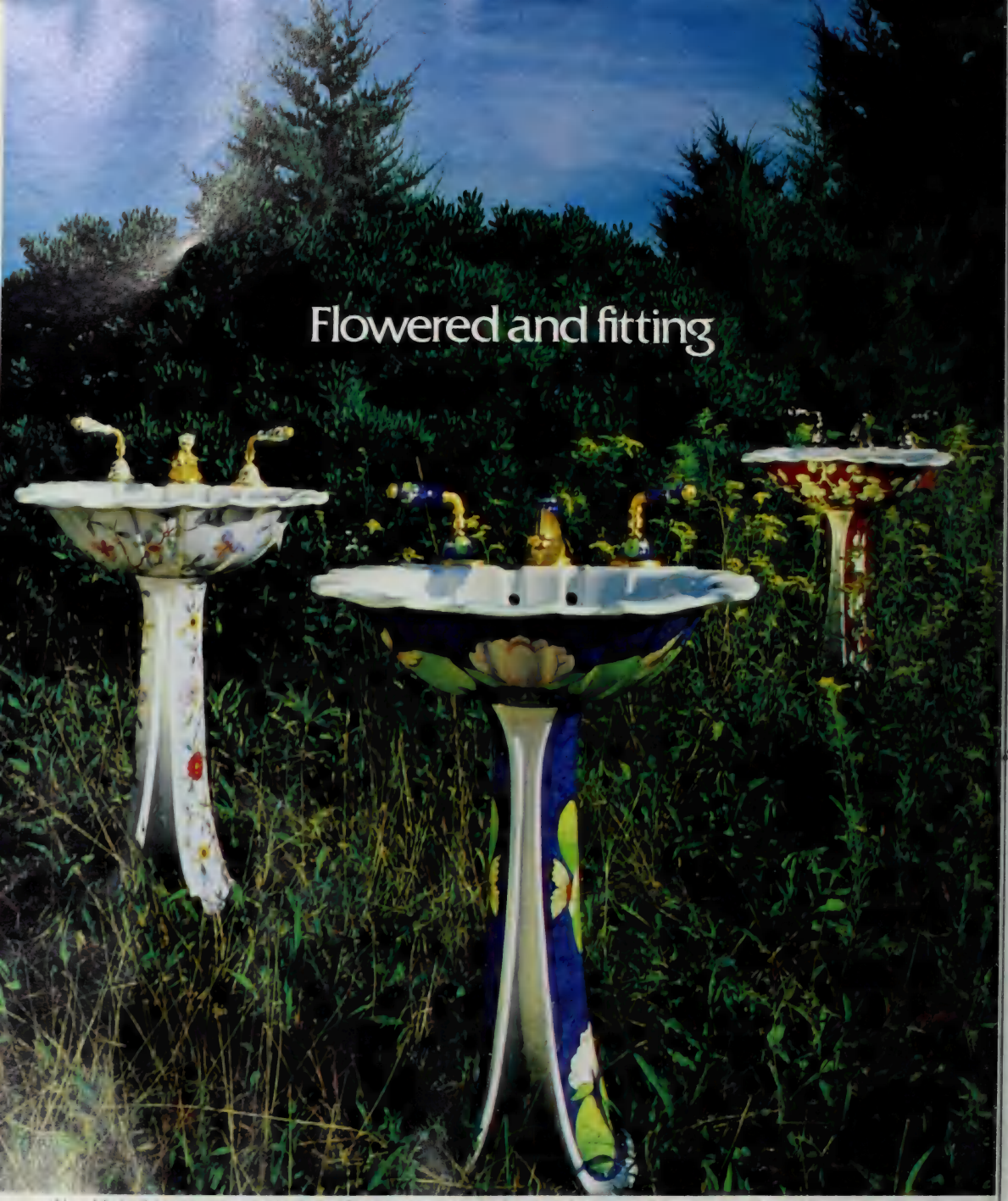
Sip it straight or on the rocks.

Boggs Cranberry Liqueur. Tart but sweet. New but familiar. Very much like America itself. Surprising.



Crystal by Baccarat



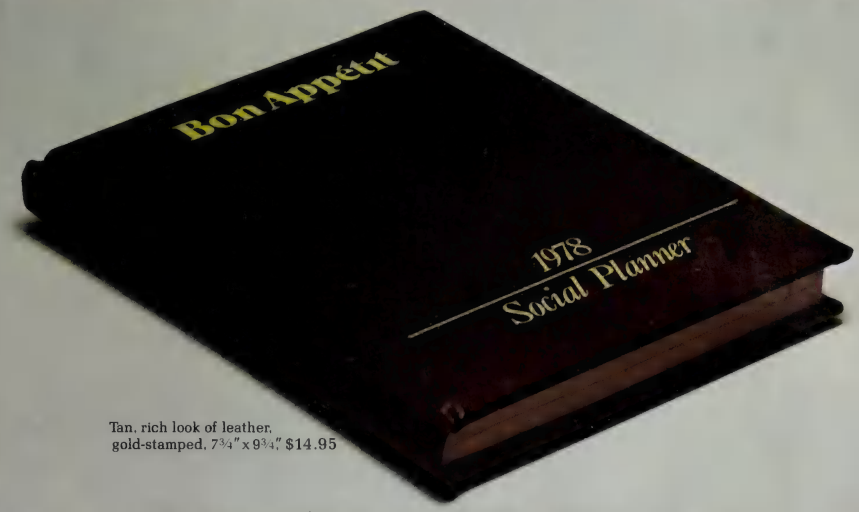


Notable in this space age is the lack of space, to which bathrooms have also fallen victim. Sherle Wagner responds to this paradox with a new series of incredibly graceful pedestaled sinks in china, richly hand painted by old-world craftsmen. Generous in appeal, they are stingy in size, with the same functional capacity as standard Sherle Wagner sizes. Other designs, as well as plain white. Each available with its own matching lavatory fittings and accessories.

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continued from page 154

carousel-sized wooden horses with secret compartments for sacred books; they also fashion little men sitting on turtles that hold ceremonial daggers. Remarkable collections of both can be found at Gordon Bishop.

Cartier has become synonymous with everything extraordinary and precious in objects of this century, and in the Cartier Estate Collection each jeweled object is a masterpiece of luxurious invention. There is a massive letter opener with a handle of deep pink coral carved into an Oriental chimera with black onyx and rose-cut diamond embellishments. A "chinoiserie" vanity case of solid gold, with a carved jade panel clasped by rose



The luxurious styling of Cartier is exemplified in these three objects.

diamond motifs and surrounded by blue, green and black enamel mountains, opens at the touch of a diamond push piece to reveal the practical necessities of powder and rouge compartments, a lipstick holder and a mirror. Also at Cartier, when it is time for an unbeatable indulgence, besides their celebrated watches to let time fly in style, there are such unique pieces as a blue and white enamel and silver repeater clock on an agate base, with a quietly classic moonstone alarm stop.

On a different scale, Beautiful Woods, Incorporated has a grandfather's clock handcarved in cherrywood, with a handpainted face. Remarkable for its size, only a few inches high but perfect in every detail, it is part of a charming collection of miniature furniture that includes a Ben Franklin desk and pie-crust table in cherrywood, a William and Mary cabinet-on-chest in walnut burl with inlaid panels, a Queen Anne secretary that holds incredibly tiny books, and even George Washington's wig stand. By virtue of their vastly reduced scale, these pieces have the power to intrigue and fascinate.

Lorin Marsh offers a treasure trove of delightful and winning objects for every taste and pocketbook. There are baskets of every description, including sinuous "eccentric" baskets from Japan, with the gnarled wooden handles and wildly irregular weaves that make them the aristocrats of basketry. Lorin Marsh's handsome and ingenious "Ming Shard" elephants, peacocks and rabbits are made in Thailand from fragments of blue and white porcelains. Their tortoises, elephants, frogs and ostriches are concocted especially for them in London of a rich assortment of shells, semiprecious stones and silver.



ABOVE: Basket and Ming Shard or shell animals from Lorin Marsh.
BELOW: Silver fish with oxidized markings are made by Buccellati.



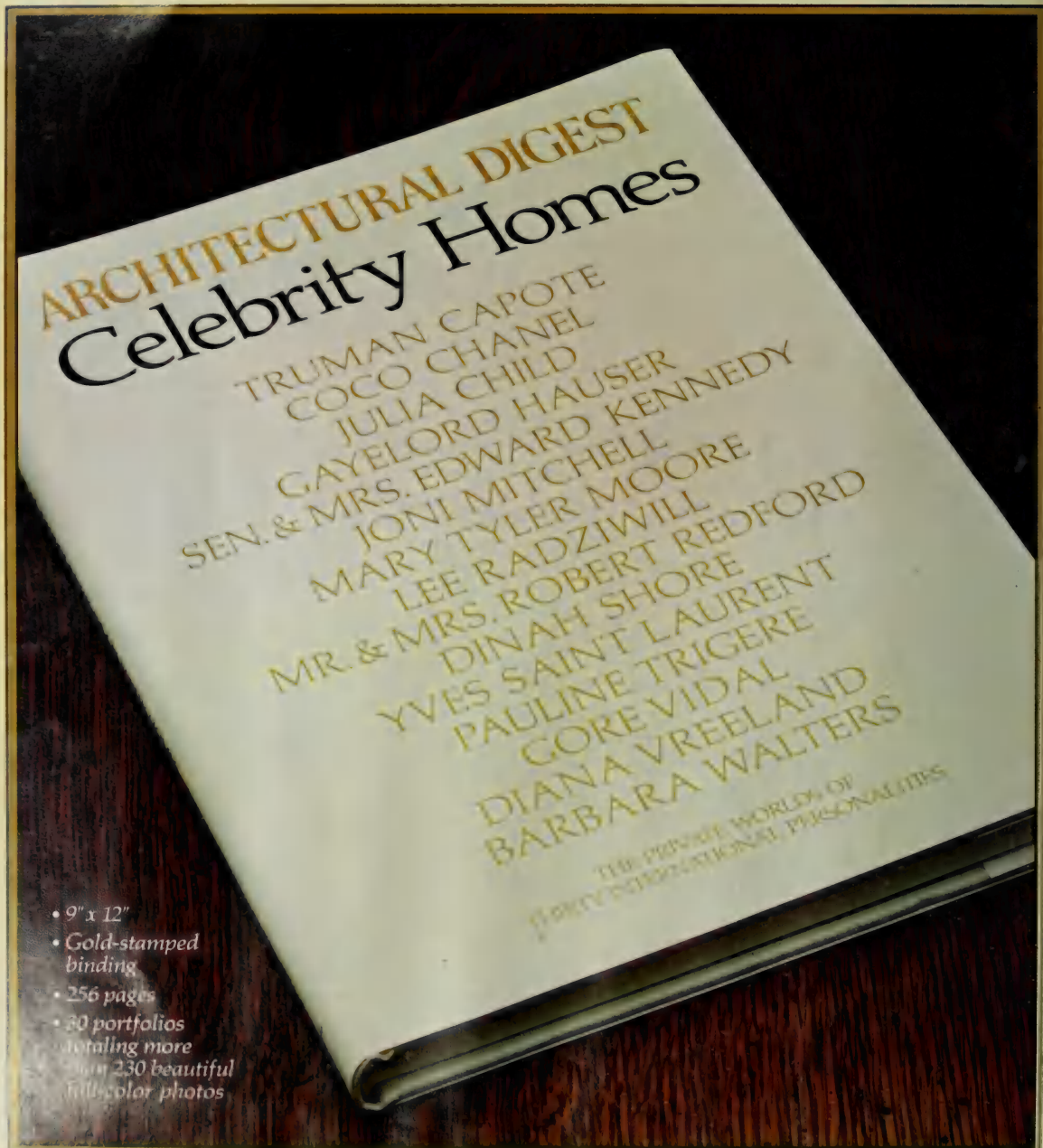
Baroque traditions flourish at Buccellati's, the great Italian jewelers and silversmiths, famous for the rich and unusual surfaces and sensuous textures of objects in precious metals. Some examples: a stately *surtout-de-table* ornamented with cavorting silver gods and goddesses, silver and silver-gilt vases and baskets bursting with fragile flowers and overflowing with full-blown fruits. The same superb craftsmanship is lavished on the smaller-scale marvels of single fruits and vegetables that conceal lighters in their undersides, and Buccellati's very special animals and fish that serve no earthly purpose other than to delight. And that, after all, is the purpose of all extraordinary objects—to delight. □

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DESIGNER'S TRAVEL NOTES

Sam LeTulle in Thailand
By David Halliday

SUTTON PLACE is a long way from Bangkok, but Sam LeTulle is planning to make the transition more often in the future. The ever-restless architect and interior designer has just returned from his first trip to Thailand, and, surrounded by several of the rare and delicate artifacts he tracked down on the trip, he is eager to talk.

"What a discovery for me!" he exclaims. "Thailand is a country I've always overlooked, though I've spent a lot of time in the Far East. Well, this year I went—and fell in love with it. It sounds like a cliché, to come back marveling at how polite everyone is, but it's true. There's such serenity and calm, even in a booming city like Bangkok."

A Royal Welcome

Mr. LeTulle was lucky enough to have Thai friends, the Prince and Princess Rangsit. "Of course—and this is true of almost any country—it's a great help to arrive and find there are parties to go to, houses to visit. But even if you don't know anyone, the country is still vital to see."

Mr. LeTulle's travel priorities are threefold: "architecture, food and good hotels." In the first category there was overwhelming richness. "When you think of Thailand, temples are usually the first images to float into your mind's eye, and there are extraordinary works in Bangkok. But I was less interested in these structures than in domestic houses. I think you can learn so much more from studying the intimate small-scale things about a culture. And in terms of my work, there's sure to be a distinct ripple of Thai influence—wait and see!"

Thai houses are a wonderful adaptation of simple materials to a rather difficult and temperamental climate. "There are flood problems in Bangkok, because the city is at sea level, and the Chao Phraya River tends to rise up annually. So the houses are set on pillars about seven feet off the ground. The main floor consists of a sort of deck, and on top of that there is a series of rooms, with the most superb teakwood floors. By the way, it's considered polite to take off your shoes at deck level. This civilized custom not only helps keep the interiors immaculate, but ensures that the floors remain in a state of high polish!"

Finding the Best Silk and Antiques

Unlike Thailand's neighbors, the ancient kingdom of Siam was never colonized by Europeans, so its culture has remained intact. This also means that Bangkok has fewer of those expansive and mellow nineteenth-century structures, which, to many visitors from North America, seem to sum up the long leisurely afternoons of the Victorian age in the East. But this is certainly a small price to pay for the unimpaired pride the Thais have in their past, and the aura of gentle interest that surrounds the foreigner. This is not to say that Thailand has not had its share of Western entrepreneurs, and one of them, who obviously fascinates Mr. LeTulle, was Jim Thompson.

Thompson came to Bangkok after the war, and quickly realized that Thai silk was among the most refined in the world. With typical American energy he started reorganizing the local industry, and the advent of Thai silk is part of fifties fashion history now. Mr. Thompson's shop, The Thai Silk Company is still one of the best places in Bangkok to purchase the fabric. Not far from the shop is an antiques store called Ping Sing, which Mr. LeTulle believes to be one of the best in the city. "It is important to buy at a reputable store," he advises. "Not just for the obvious reasons, but also because it makes things much easier when it comes to exporting."

> "IN TERMS OF MY WORK, THERE IS SURE TO BE A RIPPLE OF THAI INFLUENCE."

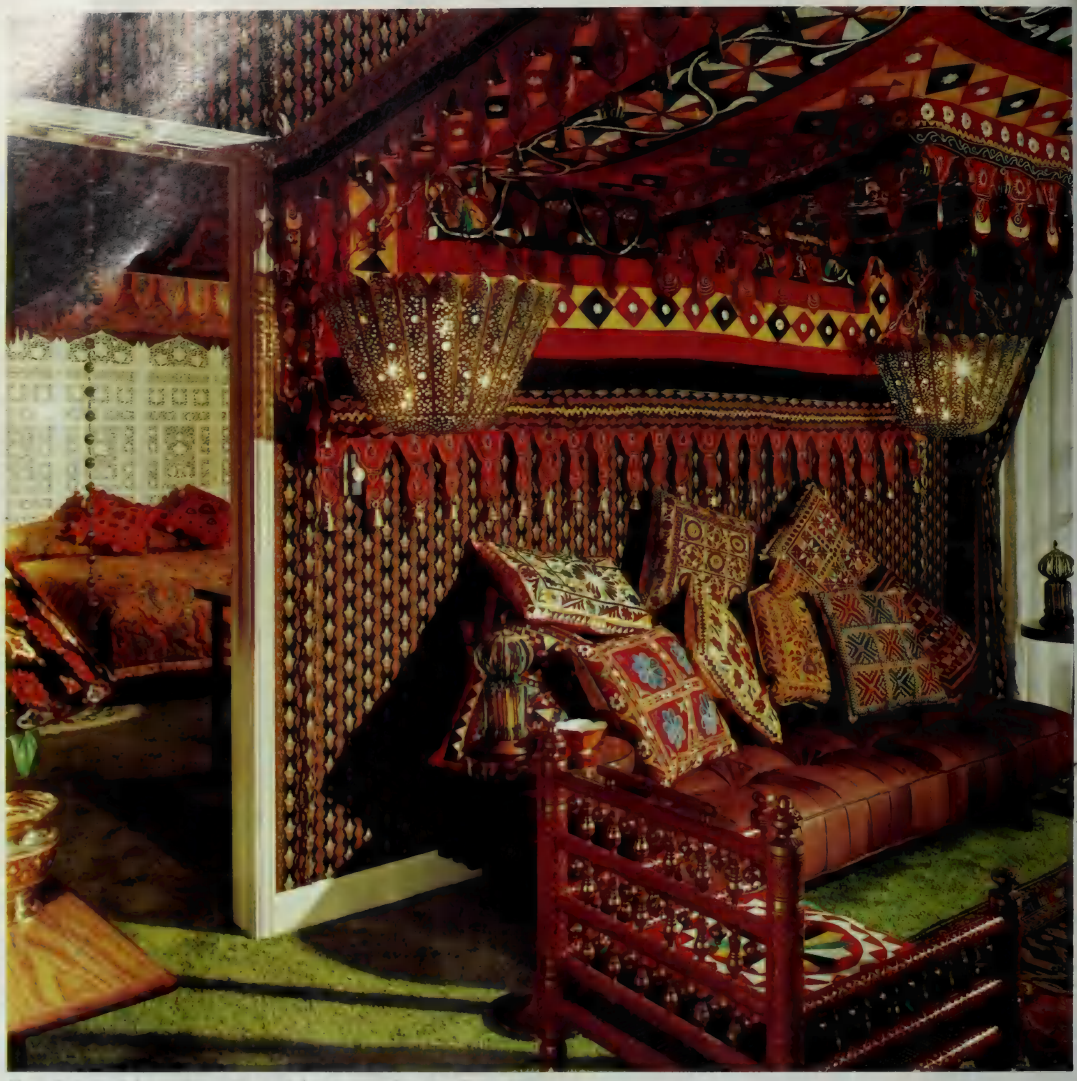
According to Mr. LeTulle there are really two Thailands: There is low-lying Bangkok and the steamy southern half of the kingdom; and then there is the cooler mountainous north. "Like many countries that have distinct north-south cultures, the northerners consider themselves more reserved and subtler than the southerners, and certainly the architecture bears this out. The temples are older, somewhat smaller in scale and much more delicate in terms of embellishment. There are wonderful shops and the prices are reasonable."

As an architect, one of Mr. LeTulle's great loves is sculpture. "And I was lucky in Thailand. A lot of Thai art over the centuries has proved to be ephemeral, because of the fragility of the materials used. Silk and wood soon disintegrate in the humid climate. But bronze and stone are different matters. I'm particularly taken with two eras—the Uthong, which corresponds to our fifteenth century, and the Sukhothai, which is our sixteenth." He picks up a tiny, severe stone figure. "Look at this; it's so serene and at the same time quite expressive."

The Last Paradise

It is very apparent that Mr. LeTulle has found a new passion in life. The symptoms are the same as those evidenced by other acquaintances of ours when speaking of a recently discovered culture—namely, a desire to return as soon as possible. "In fact," confides Mr. LeTulle, "I've been invited for the holidays, to a remarkable little island off the coast of the Indian Ocean; I'm told it's the last unspoiled paradise." Whether or not it proves to be so hardly matters; it is clear that even if the experience only matches the quality of his previous trip to Thailand, Mr. LeTulle will be very happy indeed. "It's a lovely soft country, and I'm very moved by it." □


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INTERNATIONAL PROPERTIES

Gifts from the Sea
By June R. Gader

TO THE TRUE AFICIONADO of seaside living, the colder months are the most enchanting: The crowds and fair-weather friends have gone; mist-shrouded dawns and dusks heighten the sense of seclusion and tranquillity; it seems more possible to penetrate, perhaps even become part of, the mystery of the sea. Hence this selection of unusual properties for December. And my holiday wish: May one be the perfect gift for you to give yourself.

Caithness, Scotland
Dunbeath Estate is a small kingdom. Of its 33,000 acres, five miles front on Moray Firth, and the castle itself sits on a rugged cliff that projects far out into the sea. A place of history and remarkable beauty, it was the principal stronghold of the Clan Sinclair (St. Clairs of Roslin) until the middle of this century. A true castle—five stories plus a tower—it has immense Medieval halls, innumerable fireplaces, nine major bedrooms, numerous staff bedrooms and guest rooms. Remarkably, although the original parts date back to the middle of the fifteenth century, this majestic residence has been restored continually. There are as many bathrooms as bedrooms, a complete modern kitchen, full central heating.

A noted sporting estate, it offers both river and sea fishing, boating, grouse shooting, a deer forest. There are several gardens and a full complement of separate lodges, coach houses, boathouses, cottages, stable blocks and gatehouses. And on one of the most exceptional sites in all of Scotland. The price is stated as "somewhat over £ 400,000" plus fees, which at today's exchange rate is an incredible bargain. Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

Fishers Island, New York
Once, on Brittany's Côte Sauvage, I saw what seemed to be a Medieval castle, sitting in splendid isolation on a spit of land that stretched into the sea. I was fascinated by this idea of total privacy surrounded by water. Would you feel secure and secluded there, or would you be terrified by the ravages that might come from storms and waves?

Now I have found what seems to be the exact duplicate of that castle—but it lies just five miles off the coast of Connecticut, in Block Island Sound. Not so coincidentally, the 1930s architect drew on designs of Brittany's Medieval manor houses when he created this romantic vision of turrets and gables, a beamed great hall, slate roofs, stone façades. The castle sits on 6½ acres of boulder-strewn promontory; it has twenty rooms, yet oddly enough it seems cozy, homey. Perhaps the materials account for it: old-fashioned tile floors and walk-in brick fireplaces, white stucco contrasting with rough-hewn dark beams. Perhaps it is the comfortable French country furniture, which is included in the purchase price. Or perhaps it is just that having loved such a house before, I love this one, too. As I believe you will. $850,000. Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York 10021.

Le Compte's Bay, Maryland
This unusual waterfront estate seems to have the best and the most of everything. A meticulously detailed twenty-room house that perfectly evokes the eighteenth-century American Georgian style—plus three smaller residences. The largest privately owned collection of crape myrtles in the country. The largest privately owned English boxwood garden in America. The best duck, goose, quail and dove shooting (as rated by experts) on the Eastern shore. Stables and pastures, boathouse and dock; an eighty-five-foot swimming pool with pool house; an indoor bowling alley; greenhouse, kennels, skeet range. *Pokety* has a total of 483 acres, with a seven-mile water frontage. There is a brick seawall and an extraordinary expanse of lawn.

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The manor house is exceptionally gracious. Fanlights, handblown eighteenth-century glass, heart pine floors, antique bricks, superb old mantels, bring the Georgian style to full realization. Yet this remarkable property also is a profitable business venture. Over two hundred acres are cropland; there is a large poultry operation. There are farmlands that could accommodate beef cattle or sheep. Bucolic landscapes, an elegant home, sea views—could you ask more? $3,000,000. James Retz, Previews Inc., 5670 Wilshire Blvd., Los Angeles, California 90036.

Montego Bay, Jamaica
Hanover House captures all the romance of the West Indies. From its site atop Tamarind Hill it presides over breathtaking views of the sea, the mountains and the great river. Arched colonnaded breezeways form a two-level quadrangle around the immense pool. Immaculate lawns stretch out to fragrant gardens.

The three-level house, designed in the Jamaican style, offers views through arched or louvered windows. Terrazzo tiled floors, decorative wrought iron, a circular stairway, carved wooden doors, are just a few of the pleasing details. There is a master suite, plus five bedrooms, on the top level; a modern kitchen, butler's pantry, staff quarters with separate kitchen, and guest rooms, on the middle level; and every conceivable convenience. Most of the handsome furniture is included in the price of $275,000 plus fees. Hugh de C. Cartwright, Premier Properties, 30A Sackville Street, London, W.1. □

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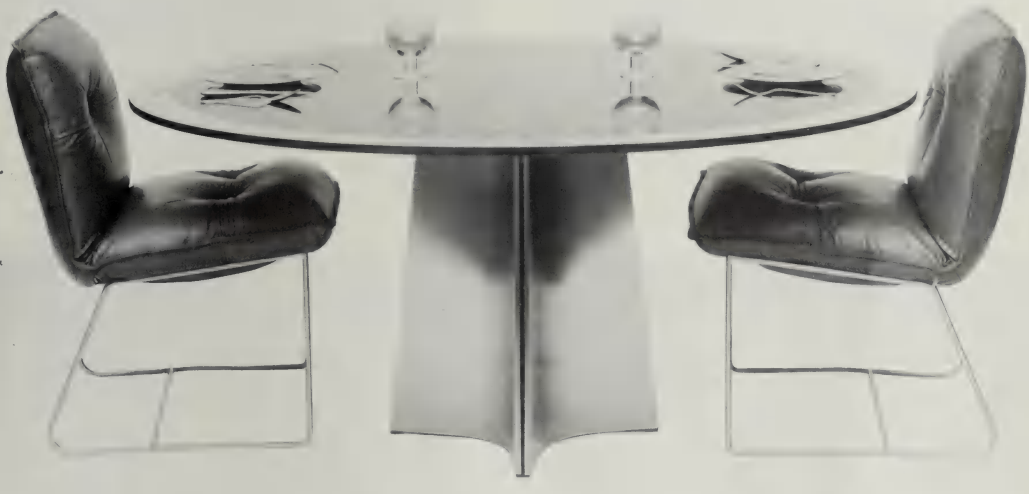


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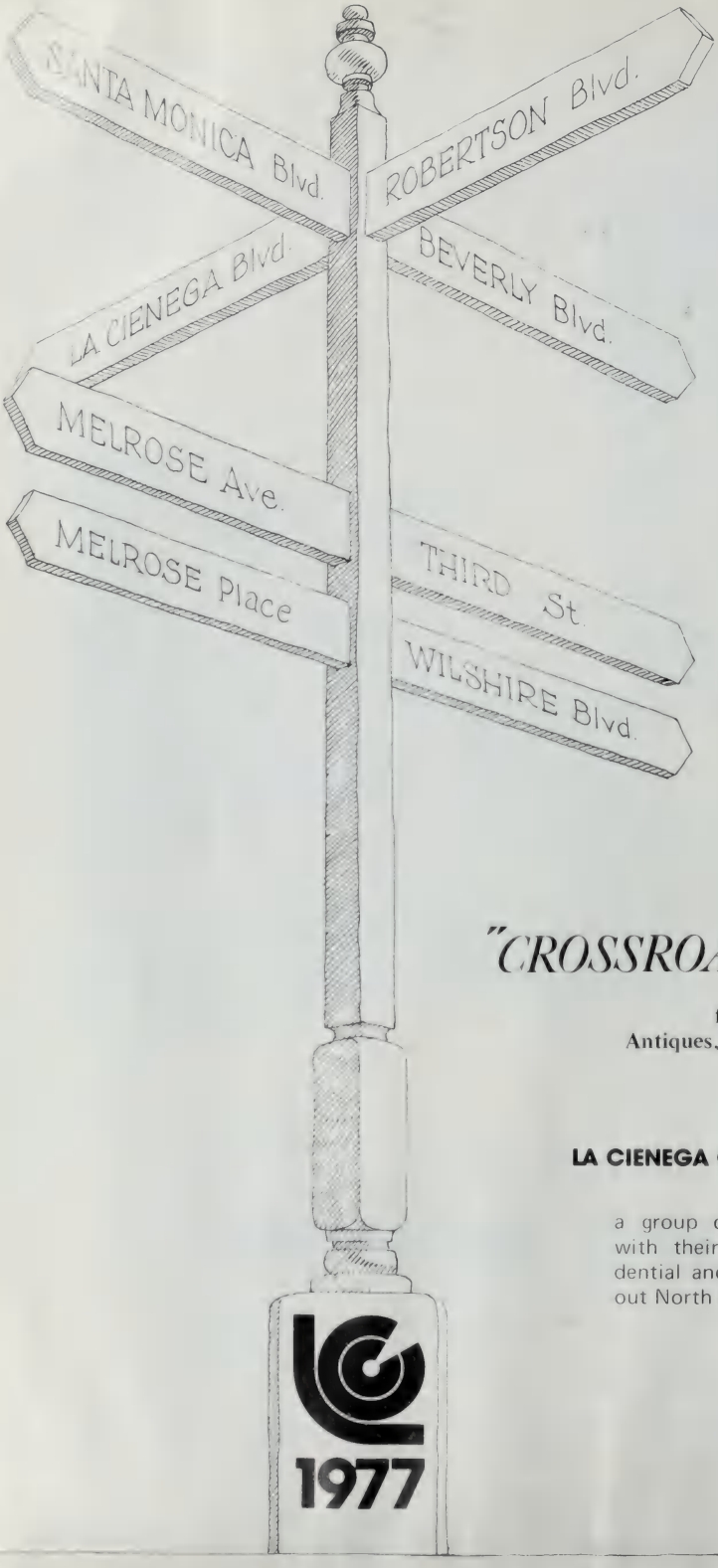
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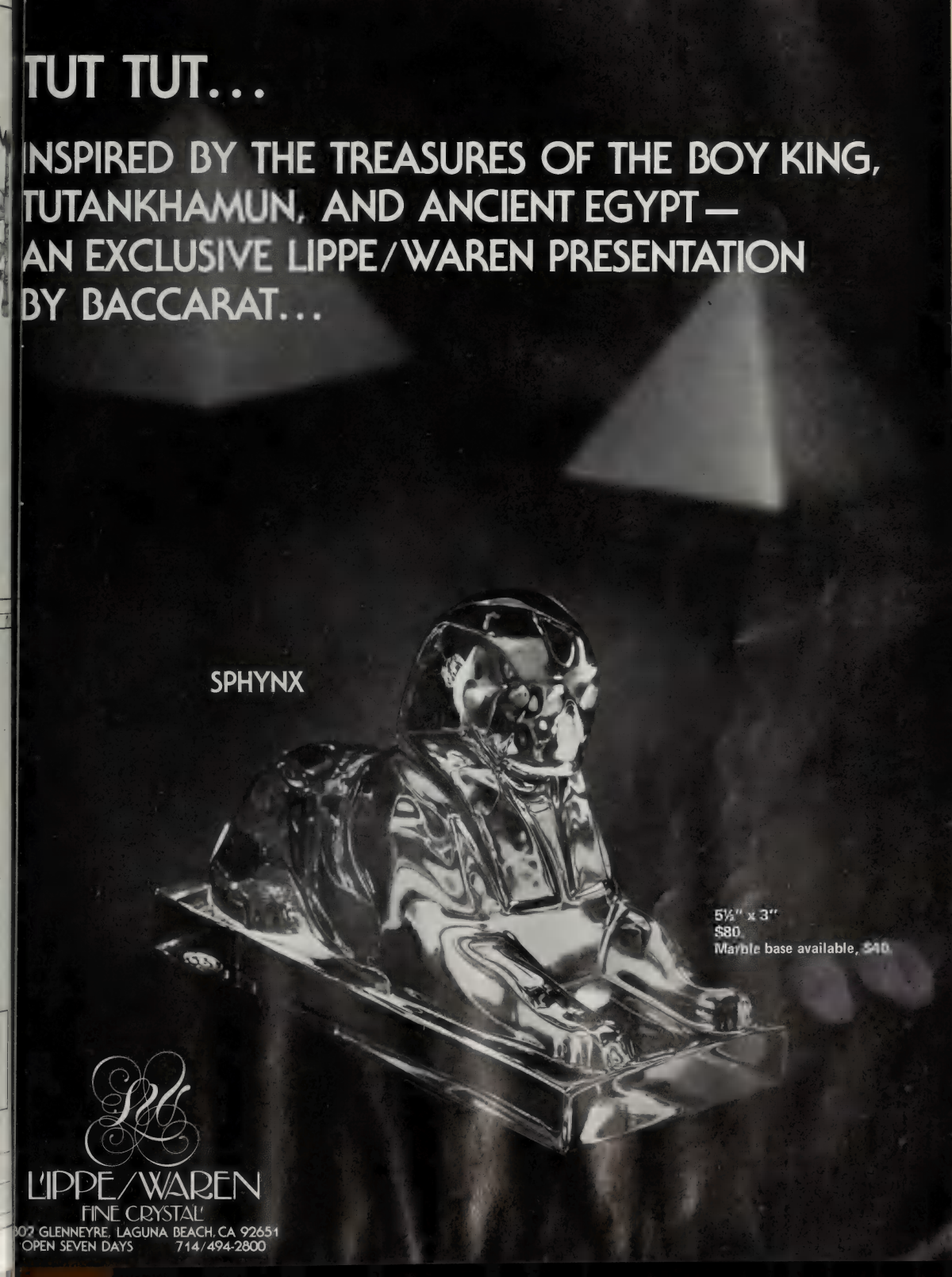
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TORONTO NOTEBOOK

"The World's Newest Great City"
By Elizabeth Kimball

SEVERAL YEARS AGO Toronto was proclaimed by *Fortune* magazine to be "the world's newest great city." As important as a host of art galleries, dance companies, theaters and restaurants are, in justifying this designation, what seems more remarkable than the upshooting skyline or the artistic ferment are the changing nesting habits of Torontonians. Three neighborhoods—Yorkville, Markham and Cabbagetown—illustrate the desire of citizens to claim a piece of Toronto and its history.

A Center for Artists and Patrons

With the erection of the Hyatt-Regency Hotel on Yorkville Avenue and Richard Wookey's conversion of a group of houses in York Square and on Hazelton Avenue, a place for art and artists was secure in Yorkville. There are now about thirty art galleries in this area.

Gallery Moos, on Yorkville Avenue, has long been one of Toronto's top showplaces for twentieth-century internationals, among them Jean-Paul Riopelle, Ken Danby, Karl Appel and Rita Letendre. On Hazelton, Mira Godard Gallery shows the work of Canadians David Milne, Christopher Pratt and Alex Colville. The Electric Gallery, the only gallery of its kind in the world, shows over 100 international "electric artists." Across the street, in a converted church, is the Sable-Castelli Gallery, magnet for collectors of Andy Warhol, James Rosenquist and Claes Oldenburg. Jack Pollock, owner of Pollock Gallery, on Scollard Street, is one of the most important forces in the local art scene. He discovered Norval Morisseau, the first Canadian Indian painter. Avrom Isaacs, of the Isaacs Gallery, started showing followers of Painters Eleven in the mid-fifties and continues to show Canada's most exciting avant-gardists—William Kurelek, Michael Snow, Joyce Wieland. Mr. Isaacs also owns the Innuit Gallery of Eskimo Art across from the Hyatt-Regency Hotel.

In this good company are three high-profile interior designers. Robert Dirstein was a Yorkville pioneer. Budd Sugarman's elegant old house [see his railroad coach design in *Architectural Digest*, November/December 1976] on Hazelton provides a fitting environment for his fine antiques and textiles. At Bay Street and Yorkville, Robert Noakes's and Stephen Cohen's star has been in the ascendant ever since people fell in love with their design for Bemelman's, a new little Bloor Street restaurant.

In the Hyatt is Stanley Wagman's collection of antique silver, Victorian bamboo, and lacquer. On Yorkville Avenue Carol Solway offers first-period Worcester, early-nineteenth-century blue and white transfer pottery, and many fine pieces of eighteenth- and nineteenth-century porcelain. Weisbrod and Dy is for collectors of museum-quality Chinese porcelain, bronzes and jade. R. G. Perkins & Son Antiques, on Yonge Street, above the village, has good Canadiana, much of it from Quebec. The greatest concentration of antiques shops, however, is on Mt. Pleasant Road. A pioneer there is Lorenz Antiques, showing mostly European, but some Canadian, pieces.

Nor is the inner man neglected, for in Yorkville and the adjacent Annex are several of the city's finest restaurants. Among the culinary superlatives in the Hyatt-Regency's elegant Truffles are medaillons of veal Imperiale, and Dover sole truffles. To the west, on Prince Arthur Street, Glossops's almost Spartan simplicity of décor ensures undistracted attention to such specialties as rabbit in coconut sauce and Perdrix Glossops. In striking contrast, Noodles, at Bay and Bloor Streets, is a delight of pasta and extravagant design. Owner George Minden also owns the Windsor Arms Hotel, on nearby St. Thomas Street. Built in the early 1900s, its rooms and suites, while updated, retain their twenties and thirties atmosphere; and furniture in the lobby came from Sir Henry Pellatt's Casa Loma. Its Three Small Rooms, and Courtyard Café, a great conservatory-like room, are popular with local and visiting gourmets.

How an Individual Sparked a Renaissance

You should be prepared for the entrance to Markham Village, at Bloor and Markham Streets, for here stands a building of garishness. This is Honest Ed's Department Store, and Toronto loves it, mostly because without Honest Ed there would be no Markham Village, no Royal Alexandra Theatre and fewer artists. For Ed Mirvish transformed, almost overnight, Markham's two blocks of houses into shops and studios for artists and craftsmen.

If these big homes now show, in spite of differences in color and architecture, a certain homogeneity, it is because they are the creation of this one man. Among the galleries housed there is the David Mirvish Gallery; Mr. Mirvish's son was the first to bring the New York School of painting to Toronto. Prominent among the artwork he exhibits is that of the late Jack Bush. John Morritt, owner of Upper Canada Antiques, sells and restores pieces that were in everyday use by average Upper Canadians when Ontario was known as Upper Canada. Across the road from these two galleries is Gaston's French Restaurant, an unpretentious little place where Gaston set out, over a decade ago, to persuade Torontonians that French cuisine need not all be haute, to be delicious. His escargots are a gourmet perfection.

Cabbagetown was named, it is said, for the staple diet of its early inhabitants. According to real estate dealers, it is at present the ultimately desirable neighborhood. Here you can observe the process of regeneration firsthand as the children and grandchildren of Toronto's elder families renovate the former abodes of the tinsmiths and carpenters, the butchers and shop clerks who served their ancestors. While some of the too-grand accessories of

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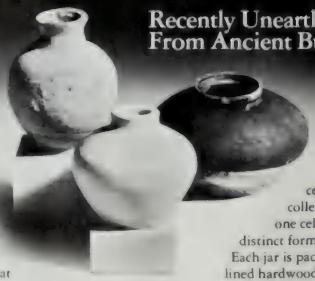


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TORONTO NOTEBOOK

continued from page 171

earlier inhabitants have been removed, the basic lines of the houses are respected. Look especially for: 156 Winchester Street, a red brick farmhouse built in 1867 about a still older frame house, built circa 1830; 314 Wellesley, for its stone decoration; 1 Metcalfe Street, for its stone dogs; 65 Metcalfe, for its gargoyles; 340 Carlton, for its two-tone brick; and 295 Carlton, for its gingerbread.

Claiming a Piece of History

There are a few fine shops in Cabbagetown for the serious collector. One is Ronald Windebank Antiques, 75 Amelia Street, which has an imaginative approach to the collection of Upper Canadiana.

Chic has gained a foothold on Carlton, west of Parliament Street, where Marilyn Brooks, one of Canada's most inventive fashion designers, has her boutique; and in Home Again, you may be fortunate enough to pick up one of artist Louis de Niverville's painted soft sculptures.

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For luncheon, visit Parkes Restaurant, if only to see how successfully its young owners have restored what had become an old rooming house. For dinner, the serious gourmet will want to go a bit further afield. Lhardy's, at 634 Church Street, is in a Victorian house, typical of Toronto's late 1800s. It has been newly and extravagantly redecorated with antique porcelain and a curious collection of Dutch family portraits. The owner served a rigorous apprenticeship in Madrid's Lhardy's. Devotees of Lhardy's recommend oysters Richelieu and superb lobster in port wine sauce.

Napoleon, 79 Grenville Street, as the name, and owner Christian Vinassac's nationality would suggest, is a loving harking-back to the days of Empire. A blue rug displays a big N, Sèvres vases grace the small rooms, and Napoleon broods in a portrait above the mantel. Canard Lou Maigret is a culinary revelation, bananas Martinique a tasteful tribute to the conqueror's first Empress.

Fenton's is a cheerful cellar room at 12 Gloucester. Bright graphics and elevations of historic Toronto buildings decorate the brick walls. Chiefly, the food's the thing that makes it difficult to get a table without a reservation—for example, breast of chicken filled with veal, nuts and ginger, Curaçao, blazed and sautéed with orange, grapes and raisins; or the house syllabub.

Winston's, 104 Adelaide Street West, has superlative food and memorable Art Nouveau décor.

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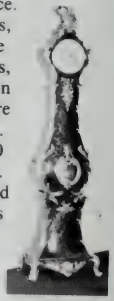


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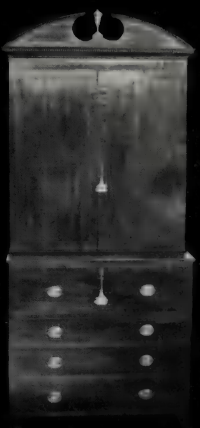
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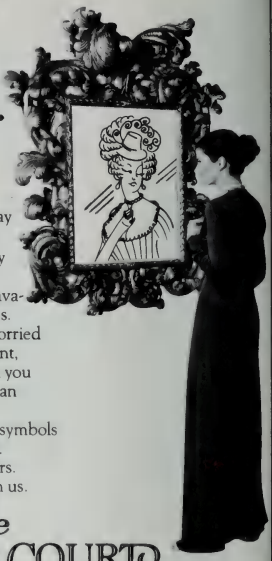
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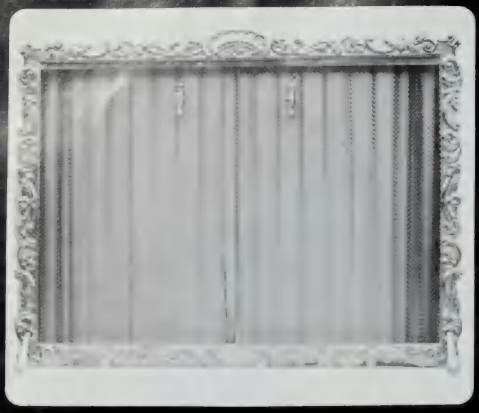
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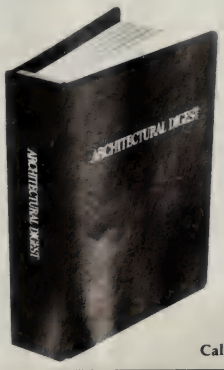
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_____JAN/FEB 1971 **07102**
A Manhattan Apartment by Michael Greer; a French country castle in Newport Beach; New Jersey residence by designer Joseph Braswell.

_____MAY/JUN 1971 **07106**
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Villa near Rome; the story of Antique Roses; John Barrymore's old cottage restyled; table fashions.

_____JAN/FEB 1972 **07202**
Bellingrath Gardens; The White Magic of Tony Duquette; Comfort for the Courtly Eighteenth-Century French Manor.

_____JUL/AUG 1972 **07208**
450-year-old Hacienda Historica of Mexico; New York executive offices of Revlon Cosmetics.

_____MAR/APR 1973 **07304**
Moulin des Corbeaux by designer Charles Sevigny; San Francisco Classic; an Easter Fantasy; Fabergé Eggs; Ireland: Land of Welcomes.

_____MAY/JUN 1973 **07306**
Mary Tyler Moore's Malibu beach house; Investing in Antique Furniture; Bachelor Condominium design by William Gaylord.

_____SEP/OCT 1973 **07310**
The Edward M. Kennedys' home in McLean, Virginia; Living Color by Richard Ohrbach; Hammamet, Tunisia.

_____NOV/DEC 1973 **07312**
The Villa Cornaro of Andrea Palladio; Antique Toys; The Collectors; Napoleonic Porcelain.

_____JAN/FEB 1977 **07702**
The Papal Gardens; Gramercy Park Townhouse; Villa near the Bois de Boulogne; Architectural Digest Visits Giorgio de Chirico.

_____MARCH 1977 **07703**
Architectural Digest Visits Fred Astaire; Arnold Scaasi's Country House in New York, A Historic Palace in India; Allerton Gardens in Hawaii.

_____APRIL 1977 **07704**
Family living in Fort Worth; Architectural Digest visits Sir Frederick Ashton; The late Alexander Calder's studio in France; A Southampton house styled for comfort; Modernizing a 1920s house in Beverly Hills.

_____MAY/JUN 1977 **07706**
Pauline de Rothschild's London flat; Art collector John Butler's New York apartment; Villa in Marrakech; The Paris apartment of Erté; Palm Springs vacation retreat.

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Marisa Berenson's Beverly Hills home; The very private Shipman Plantation in Hilo; Château de Coppet beside Lake Geneva; Thinking in the Manhattan Manner.

_____SEPTEMBER 1977 **07709**
The Kirk Douglas home in Beverly Hills; the Biltmore House of North Carolina; Mexican Terraza; An Image of Art Déco; Enchanted Ibiza.

_____OCTOBER 1977—**07710**
Architectural Digest Visits: John Wayne; The Gertrude Mellon residence in Pennsylvania; Angelo Donghia's Key West House; Valerian Rybar design in Olympic Tower/New York.

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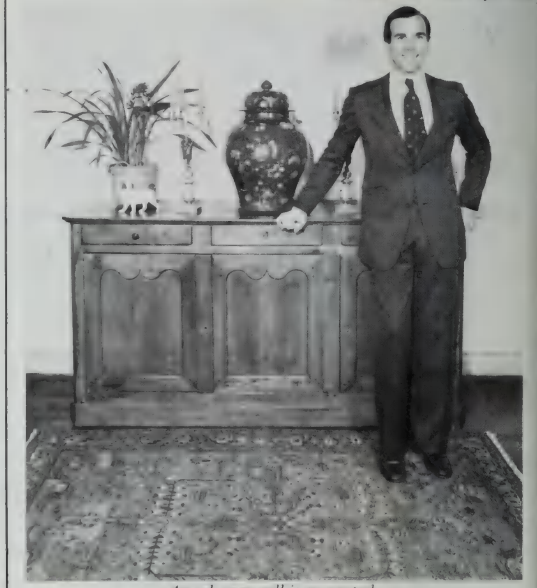
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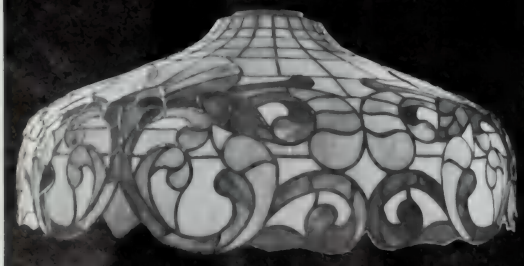
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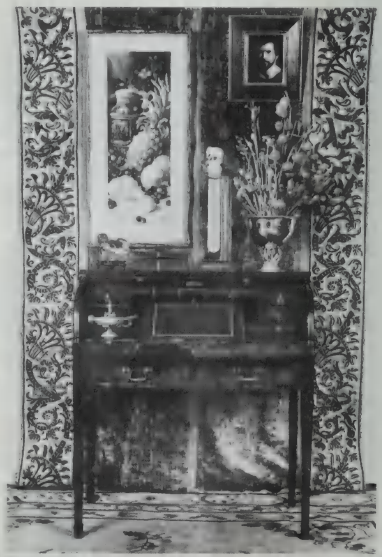
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